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# HOW ÚRVASHI WAS WON

by KĀLIDĀSA

TRANSLATED BY  
Velcheru Narayana Rao  
&  
David Shulman



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# CSL CONVENTIONS

## Sanskrit Alphabetical Order

Vowels:	<i>a ā i ī u ū ṛ ṝ ḷ ḹ e ai o au ṁ ḥ</i>
Gutturals:	<i>k kh g gh ṅ</i>
Palatals:	<i>c ch j jh ṇ</i>
Retroflex:	<i>ṭ ṭh ḍ ḍh ṇ</i>
Dentals:	<i>t th d dh n</i>
Labials:	<i>p ph b bh m</i>
Semivowels:	<i>y r l v</i>
Spirants:	<i>ś ṣ s h</i>

## Guide to Sanskrit Pronunciation

<i>a</i>	but		
<i>ā, â</i>	father		loch, or an aspiration with a faint echoing of the last element of the preceding vowel so that <i>taih</i> is pronounced <i>taih<sup>l</sup></i>
<i>i</i>	sit		
<i>ī, î</i>	fee		
<i>u</i>	put		
<i>ū, û</i>	boo	<i>k</i>	luck
<i>ṛ</i>	vocalic <i>r</i> , American purdy or English pretty	<i>kh</i>	blockhead
<i>ṝ</i>	lengthened <i>r</i>	<i>g</i>	go
<i>ḷ</i>	vocalic <i>l</i> , able	<i>gh</i>	bighead
<i>e, ê, ē</i>	made, esp. in Welsh pronunciation	<i>ṅ</i>	anger
<i>ai</i>	bite	<i>c</i>	chill
<i>o, ô, ô</i>	rope, esp. Welsh pronunciation; Italian solo	<i>ch</i>	matchhead
<i>au</i>	sound	<i>j</i>	jog
<i>ṁ</i>	<i>anusvāra</i> nasalizes the preceding vowel	<i>jh</i>	aspirated <i>j</i> , hedgehog
<i>ḥ</i>	<i>visarga</i> , a voiceless aspiration (resembling the English <i>h</i> ), or like Scottish	<i>ṇ</i>	canyon
		<i>ṭ</i>	retroflex <i>t</i> , try (with the tip of tongue turned up to touch the hard palate)
		<i>th</i>	same as the preceding but aspirated
		<i>ḍ</i>	retroflex <i>d</i> (with the tip

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	of tongue turned up to touch the hard palate)	<i>b</i>	<i>before</i>
		<i>bh</i>	<i>abhorrent</i>
<i>dh</i>	same as the preceding but aspirated	<i>m</i>	<i>mind</i>
<i>n</i>	retroflex <i>n</i> (with the tip of tongue turned up to touch the hard palate)	<i>y</i>	<i>yes</i>
		<i>r</i>	trilled, resembling the Italian pronunciation of <i>r</i>
<i>t</i>	French <i>tout</i>	<i>l</i>	<i>linger</i>
<i>th</i>	tent <i>hook</i>	<i>v</i>	<i>word</i>
<i>d</i>	<i>dinner</i>	<i>ś</i>	<i>shore</i>
<i>dh</i>	guildhall	<i>ṣ</i>	retroflex <i>sh</i> (with the tip of the tongue turned up to touch the hard palate)
<i>n</i>	<i>now</i>		
<i>p</i>	<i>pill</i>	<i>s</i>	<i>hiss</i>
<i>ph</i>	upheaval	<i>h</i>	<i>hood</i>

## CSL Punctuation of English

The acute accent on Sanskrit words when they occur outside of the Sanskrit text itself, marks stress, e.g., Ramáyana. It is not part of traditional Sanskrit orthography, transliteration, or transcription, but we supply it here to guide readers in the pronunciation of these unfamiliar words. Since no Sanskrit word is accented on the last syllable it is not necessary to accent disyllables, e.g., Rama.

The second CSL innovation designed to assist the reader in the pronunciation of lengthy unfamiliar words is to insert an unobtrusive middle dot between semantic word breaks in compound names (provided the word break does not fall on a vowel resulting from the fusion of two vowels), e.g., Maha-bhárata, but Ramáyana (not Rama-áyana). Our dot echoes the punctuating middle dot (·) found in the oldest surviving samples of written Indic, the Ashokan inscriptions of the third century BCE.

The deep layering of Sanskrit narrative has also dictated that we use quotation marks only to announce the beginning and end of every direct speech, and not at the beginning of every paragraph.

## CSL Punctuation of Sanskrit

The Sanskrit text is also punctuated, in accordance with the punctuation of the English translation. In mid-verse, the punctuation will not alter the sandhi or the scansion. Proper names are capitalized. Most Sanskrit meters have four “feet” (*pāda*); where possible we print the common *śloka* meter on two lines. In the Sanskrit text, we use French *Guillemets* (e.g., «*kva saṃcicīṣuḥ?*») instead of English quotation marks (e.g., “Where are you off to?”) to avoid confusion with the apostrophes used for vowel elision in sandhi.

### SANDHI

Sanskrit presents the learner with a challenge: *sandhi* (euphonic combination). Sandhi means that when two words are joined in connected speech or writing (which in Sanskrit reflects speech), the last letter (or even letters) of the first word often changes; compare the way we pronounce “the” in “the beginning” and “the end.”

In Sanskrit the first letter of the second word may also change; and if both the last letter of the first word and the first letter of the second are vowels, they may fuse. This has a parallel in English: a nasal consonant is inserted between two vowels that would otherwise coalesce: “a pear” and “an apple.” Sanskrit vowel fusion may produce ambiguity.

The charts on the following pages give the full sandhi system.

Fortunately it is not necessary to know these changes in order to start reading Sanskrit. All that is important to know is the form of the second word without sandhi (pre-sandhi), so that it can be recognized or looked up in a dictionary. Therefore we are printing Sanskrit with a system of punctuation that will indicate, unambiguously, the original form of the second word, i.e., the form without sandhi. Such sandhi mostly concerns the fusion of two vowels.

In Sanskrit, vowels may be short or long and are written differently accordingly. We follow the general convention that a vowel with no mark above it is short. Other books mark a long vowel either with a bar called a macron (*ā*) or with a circumflex (*â*). Our system uses the

# CSL CONVENTIONS

## VOWEL SANDHI

Final vowels:										Initial vowels:	
a	ā	i	ī	u	ū	ṛ	e	ai	o	au	
'ā	"ā	yā	yā	va	va	ra	e'	āa	o'	āva	a
'ā	"ā	yā	yā	vā	vā	rā	āā	āā	āā	āvā	ā
'ē	"ē	'î	'î	vi	vi	ri	ai	āi	ai	āvi	i
'ē	"ē	'ī	'ī	vī	vī	rī	ai	āī	ai	āvī	ī
'ô	"ô	yu	yu	'û	'û	ru	au	āu	au	āvū	u
'ô	"ô	yū	yū	'ū	'ū	rū	au	āū	au	āvū	ū
a'r	a'r	yṛ	yṛ	vṛ	vṛ	'ṛ	ai	āṛ	ai	āvṛ	ṛ
'âi	"âi	ye	ye	ve	ve	re	ae	āe	ae	āve	e
'āi	"āi	yai	yai	vai	vai	rai	ai	āai	ai	āvai	ai
'āu	"āu	yo	yo	vo	vo	ro	ao	āo	ao	āvō	o
'āu	"āu	yau	yau	vau	vau	rau	au	āau	au	āvau	au

## CONSONANT SANDHI

<sup>3</sup>The doubling occurs if the preceding vowel is short. <sup>4</sup>Except: ah+a=o<sup>1</sup>.

macron, except that for initial vowels in sandhi we use a circumflex to indicate that originally the vowel was short, or the shorter of two possibilities (*e* rather than *ai*, *o* rather than *au*).

When we print initial *â*, before sandhi that vowel was *a*

<i>î</i> or <i>ê</i> ,	<i>i</i>
<i>û</i> or <i>ô</i> ,	<i>u</i>
<i>âi</i> ,	<i>e</i>
<i>âu</i> ,	<i>o</i>
<i>ā</i> ,	<i>ā</i>
<i>ī</i> ,	<i>ī</i>
<i>ū</i> ,	<i>ū</i>
<i>ē</i> ,	<i>ī</i>
<i>ō</i> ,	<i>ū</i>
<i>ai</i> ,	<i>ai</i>
<i>āu</i> ,	<i>au</i>
', before sandhi there was a vowel <i>a</i>	

When a final short vowel (*a*, *i*, or *u*) has merged into a following vowel, we print ' at the end of the word, and when a final long vowel (*ā*, *ī*, or *ū*) has merged into a following vowel we print " at the end of the word. The vast majority of these cases will concern a final *a* or *ā*. See, for instance, the following examples:

What before sandhi was *atra asti* is represented as *atr' âsti*

<i>atra âste</i>	<i>atr' âste</i>
<i>kanyā asti</i>	<i>kany" âsti</i>
<i>kanyā âste</i>	<i>kany" âste</i>
<i>atra iti</i>	<i>atr' êti</i>
<i>kanyā iti</i>	<i>kany" êti</i>
<i>kanyā īpsitā</i>	<i>kany" ēpsitā</i>

Finally, three other points concerning the initial letter of the second word:

(1) A word that before sandhi begins with *r̥* (vowel), after sandhi begins with *r* followed by a consonant: *yathā"rtu* represents pre-sandhi *yathā r̥tu*.

(2) When before sandhi the previous word ends in *t* and the following word begins with *ś*, after sandhi the last letter of the previous word is *c*



## CSL CONVENTIONS

and the following word begins with *ch*: *syāc chāstravit* represents pre-sandhi *syāt sāstravit*.

(3) Where a word begins with *h* and the previous word ends with a double consonant, this is our simplified spelling to show the pre-sandhi form: *tad hasati* is commonly written as *tad dhasati*, but we write *tadd hasati* so that the original initial letter is obvious.

## COMPOUNDS

We also punctuate the division of compounds (*samāsa*), simply by inserting a thin vertical line between words. There are words where the decision whether to regard them as compounds is arbitrary. Our principle has been to try to guide readers to the correct dictionary entries.

### Exemplar of CSL Style

Where the Devanagari script reads:

कुम्भस्थली रक्षतु वो विकीर्णसिन्धूररेणुद्विरदाननस्य ।  
प्रशान्तये विघ्नतमश्छटानां निष्ठ्यूतबालातपपल्लवेव ॥

Others would print:

kumbhasthali rakṣatu vo vikīrṇasindūrareṇur dviradānanasya /  
praśāntaye vighnatamaśchaṭānām niṣṭhyūtabālātapapallaveva //

We print:

kumbha|sthali rakṣatu vo vikīrṇa|sindūra|reṇur dvirad'|ānanasya  
praśāntaye vighna|tamaś|chaṭānām niṣṭhyūta|bāl'|ātapapallav" ēva.

And in English:

May Ganésha's domed forehead protect you! Streaked with vermilion dust, it seems to be emitting the spreading rays of the rising sun to pacify the teeming darkness of obstructions.

(“Nava-sáhasanka and the Serpent Princess” 1.3)

### Drama

Classical Sanskrit literature is in fact itself bilingual, notably in drama. There women and characters of low rank speak one of several Prakrit dialects, an “unrefined” (*prākṛta*) vernacular as opposed to the “refined” (*samśkṛta*) language. Editors commonly provide such speeches with a Sanskrit paraphrase, their “shadow” (*chāyā*). We mark Prakrit speeches with 「opening and closing」 corner brackets, and supply the Sanskrit *chāyā* in endnotes. Some stage directions are original to the author but we follow the custom that sometimes editors supplement these; we print them in italics (and within brackets, in mid-text)

## INTRODUCTION

THREE PLAYS OF Kali-dasa have survived: “Málavika and Agni-mitra” (*Mālavikāgnimitra*), the “Recognition of Shakúntala” (*Abhijñānaśākuntala*), and “How Úrvashi was Won” (*Vikramorvaśīya*).<sup>1</sup> The first is a polished courtly love-comedy, a *prakaraṇa*; the latter two are *nāṭakas*, works of extraordinary sophistication and strong thematic concerns. The tradition usually thinks of the “Shakúntala” as the height of this great poet’s achievement. “How Úrvashi was Won,” translated in this volume, is classed in manuscripts belonging to the northern recension as belonging to another (musical) genre, the *troṭaka*, seen as somewhat secondary to the *nāṭaka*; this hierarchy of genres is, however, independent of judgments about individual works. In any case, while “How Úrvashi was Won” is universally recognized as a masterpiece, and its verses are widely quoted by the Sanskrit literary theorists, it has been somewhat overshadowed by the ever-popular “Shakúntala.” The two plays share so many structural features and motifs that one can only wonder which was written first.

Both are dramas of love, loss, and eventual restoration. In one case, the royal hero, Dushyánta, actually forgets the woman he loved; he gets her back only years later at the time he first encounters the son she has borne him. In between there is a period of intense remorse and longing. It is not clear that the eventual reunion can efface the traces of the king’s original forgetfulness and the consequent suffering both partners have undergone. In “How Úrvashi was Won” King Puru-ravas falls in love with a woman from heaven,

Úrvashi, whom he rescues from the grip of a demon. He loses her when she wanders off into a grove sacred to the god Skanda, who had ordained that any woman who entered it would be turned into a vine. Puru-ravas goes mad with the agony of loss and, for most of Act iv, storms across the stage, singing hallucinatory verses in Prakrit and Sanskrit. The lovers are reunited through the good offices of a gem crystallized from the lac on Párvati's feet, the *saṅgamanīya/mani*; and eventually a son, Ayus, appears. A special dispensation by Indra, king of the gods, allows Úrvashi to escape the constraints of her own ancient story and thus to remain with Puru-ravas for as long as he lives. Note that the *saṅgamanīya/mani* exactly parallels the crucial role of the ring-token in the "Shakúntala." You don't reunite with your lover without the help of some pregnant mark or sign.

Let us say at the outset that, to our taste, "How Úrvashi was Won" is no less a masterpiece than the "Shakúntala." In terms of sheer poetic lyricism, it may well even outdo its great companion-text. It is possible that Kali-dasa himself thought so: in the prelude to his play, he has the Director instruct the audience to "listen" carefully to what is to come (and not simply to watch it), as if the verses had an overpowering impact of their own. The very unusual fourth act also contributes to the evident primacy of lyricism in this work. In addition, "How Úrvashi was Won" makes a powerful statement, somewhat different from that of the "Shakúntala," about the nature of love and the complex relations between gods and men.



The story of Ūrvashi and Puru-ravas goes back as far as Rig Veda 10.95, a dialogue poem of much renown and great obscurity. Without entering into a deeper interpretation, we can say that the hymn clearly depicts an unhappy, even cruel relationship between the godlike Ūrvashi and her human lover. She eludes him, even taunts him with this: "I am as hard to capture as the wind" (v. 2). He pleads with her to stay, to speak with him; he mentions a son that she has borne him, a son who will someday long for his father (10, 12). She says she will send him what belongs to him, but she offers no hope for anything more: "Friendship with women does not exist; they have hyenas' hearts" (15). An enigmatic statement by this goddess follows: "I wandered among men for four years, eating a drop of ghee once a day—and that satisfied me" (16). Then she is gone, and the hymn ends with a promise that sacrifice will bring man to heaven.

Whatever else this intriguing poem might mean, it is clear that there is some ritual connection, amplified in the later Vedic sources, where Puru-ravas is the culture hero who first learns the art of making fire with the *araṇī* fire-sticks—the practical medium of connection with the other world, though only an ersatz for the absent goddess.<sup>2</sup> Goddesses and men are apparently not meant to marry and live happily together, but there is the empirical fact of human longing for some such union. Perhaps this explains the enduring fascination with the story over many centuries. By the time of the *Śatapatha Brāhmaṇa*, we have a template that will be repeated in endless variation: The *apsaras* Ūrvashi married Puru-ravas but laid down the condition that

he should never allow her to see him naked. She lived with him a long time and became pregnant from him. A sheep and two beloved lambs were tied to her bed. The *gandharvas* conspired to bring her back to their world; they stole first one of the lambs, then the other, and when Úrvashi woke and cried for help—"Is there no man here?"—Puru-ravas could not resist the challenge. Naked, he rushed after the thieves, who generated a flash of lightning so that Úrvashi would see him. As a result, she vanished. Puru-ravas, mad with grief, wandered through Kuru-kshetra and eventually came to a lake called Ānyatah-plaksha, where goddesses were swimming in the form of geese, Úrvashi among them. She recognized her lover and appeared to him; he began the somewhat barren dialogue quoted above, ending in her statement about the ultimately satisfying single drop of ghee. The *Brāhmaṇa* tells us that she felt sorry for him and agreed to spend a single night with him at year's end, after which the *gandharvas* would teach him the art of generating fire.<sup>3</sup>

A myth? A tale? To the ancient theme of impossible union, with its cruel implications, there is now added the motif of the forbidden vision. A goddess must not see a human man as he really is, on pain of leaving him. There is also the clear statement that the heavenly world won't lend out its goddesses lightly. *Gandharvas* and other divine beings are jealous of a human lover and will do whatever they can to reclaim their lost bride. In the end, as in the Vedic hymn, Puru-ravas is left alone in his world. So much for inter-caste marriages.

The *Bṛhaddevatā* tells the story in nuce: Úrvashi made a contract (*samvid*) with Puru-ravas and married him (*tasmin*

*dharmam cacāra*); she lived with him, but a jealous Indra sent his thunderbolt to break up their love (*pritiṃ bhinddhi tayor*). Without her, Puru-ravas wandered the earth like a madman (*unmattavat*) until one day he seemed to see her with five companions in a lake. "Come back to me," he said, but she answered, "I am unattainable by you. You will attain me (only) in heaven" (*aprāpy' āham tvay' ādy' ēha svarge prāpsyasi mām punah*).<sup>4</sup> This promise of the eventual reunion of the lovers in some other world, after Puru-ravas dies, recurs throughout the post-Vedic versions of the story. It doesn't seem to cure the deserted king's mad grief. Indeed, Puru-ravas is the great exemplar of royal insanity in ancient India; the episode of his wandering like a madman is clearly intrinsic to his story and character.

By the period of the epic, Puru-ravas has become a major king in the Lunar Dynasty. He has an unusual birth story: Ilā, son of Manu, was both his father and his mother—since, as puranic versions tell us, this king entered into a grove sacred to the goddess Pārvati and was, as a result, immediately transformed into a woman, Ilā. She then gave birth to this boy from Budha, a second father.<sup>5</sup> As a king, Puru-ravas was known mostly for his unbounded greed, which led to his death at the hands of brahmins. Note that the enchanted grove turns up, in altered form, at the climax of Kali-dasa's play, allowing for a new twist to the episode of madness.<sup>6</sup> Two puranic versions, those of the *Matsya* and *Padma Purāṇas*, show an affinity with Kali-dasa's way of telling the story: they say that Bhārata cursed Ūrvashi to become a vine on earth after she made a critical mistake while playing the part of Lakshmi in the drama called "Lakshmi's Choice of a Bridegroom" (*Lakṣmīsvayamvara*).<sup>7</sup> It is

possible that Kali-dasa borrowed from the earlier of these texts, the *Matsyapurāṇa*; it is equally possible that the version we have of the latter is itself dependent on Kali-dasa's play. In any case, this technical question of who borrowed from whom is perhaps the least interesting way to address the meaning of the play.



In marked contrast with all the older versions of this story, Kali-dasa has given us something approximating a happy ending: Úrvashi is allowed to stay on earth for the lifespan of Puru-ravas. But this well-known transformation of the template is in itself less significant than the way the poet has reconceived his characters. Puru-ravas is now a refined, articulate, rather high-strung man; naturally, he has the usual attributes of courage and physical power, but more important, he is sensitive to beauty and capable of falling in love. It happens very rapidly, when he first sees Úrvashi, still unconscious after her encounter with the demon Keshin:

There's nothing to fear.  
 Don't be timid.  
 The danger from the demons  
 has passed. Indra has power  
 to protect all three worlds.  
 Open your wide eyes,  
 as the lotus to the morning sun. (I.44 [5])

He's already noticed how long her eyes are, and a second later he pays attention to her breasts; meanwhile, he's come



up with a simple but telling simile (*upamā*)—she will soon unfold (to him) like the lotus at dawn. A deep love begins at this delicate moment, which the poeticians call *cakṣuḥ/ prīti*, “love at first sight.” Interestingly, Ūrvashi’s companion Chitra-lekha at once feels that something unbecoming to a godly woman is happening:

CHITRA-LEKHA: Get hold of yourself. You’re behaving like a human being, not an *āpsaras*. (1.48)

All this while Ūrvashi is still apparently unconscious. What is it that produces this doubt in Chitra-lekha’s mind? Ūrvashi has already been touched by the king. She was also terrified—perhaps the first indication of a process of humanization, and a possible backdrop to the awakening of desire. She opens her eyes and sees Puru-ravas, and her first thought is: “Those demons have done me a favor.”

At this early juncture, even as these two lovers-to-be begin to notice one another, Puru-ravas ponders the incongruity of such beauty and the harsh ascetic setting into which Ūrvashi was supposedly born:

KING (*studying ŪRVASHI, who is back to herself; to herself*): It’s not for nothing that all the *āpsaras* women, who were trying so hard to seduce the sage Narāyaṇa, were put to shame when they saw this girl, who was born from his thigh. But then no sage could possibly have created her. For  
the brilliant Moon himself was the god  
who made her,  
or maybe it was Kama, who presides over love,  
or the month of spring, exploding in flowers.

## INTRODUCTION

An antique sage, senile from too much  
chanting of the Veda, turned away  
from the joys of the world—  
how could he possibly create something  
so exquisite? (1.56–57 [8])

Puru-ravas knows great beauty when he sees it; indeed, he exemplifies it, or the human pursuit of it, with all the inevitable dangers, disappointments, and losses this pursuit involves. The play charts precisely this process of exploring, recognizing, winning, and losing beauty.

It's something only human beings can do. Immortal *ap-sarases*, in Kali-dasa's world, seem unable to feel love. Here we see the enormous potential the old myth held in store for a great poet. It is one thing to describe the necessary failure of divine-human love relationships, quite another to show us a goddess slowly evolving into humanity, whatever the cost. Indeed, "How Úrvashi was Won" is perhaps the only text we have that focuses directly on this process and that shows the transition clearly. The theme recurs several times. In the second act, Úrvashi and Chitra-lekha pay an undercover visit to the royal garden. They have the gift of making themselves invisible, so they can eavesdrop safely on the king's conversation with his confidant and alter ego, the clown. Puru-ravas is, by now, in an advanced state of love-sickness. He tells the clown he can't possibly bear the separation from his beloved. But Úrvashi has missed the earlier part of the conversation and wonders, in great anxiety, if the king might not be in love with some other woman:

## INTRODUCTION

CHITRA·LEKHA (*seeing the KING, with joy*): There he is, waiting for you as the rising moon waits for his beloved moonlight.

ÚRVASHI (*looking*): He's even more handsome than when I saw him before.

CHITRA·LEKHA: Naturally. Come, let's go near.

ÚRVASHI: I'll keep myself invisible so I can hear what he's saying. He's talking to his friend in this lonely place.

CHITRA·LEKHA: As you please.

(*They do as described.*)

CLOWN: Sir, I think I've found a plan to bring you together with the woman who seems so hard to get.

(*The king remains silent.*)

ÚRVASHI: Who could that woman be who is playing hard to get while he begs for her?

CHITRA·LEKHA: You're sounding like a human being again. (2.88–97)

Once again, Chitra-lekha expresses the real problem, the true subject of this scene. She's teasing Úrvashi, but she may also be a little alarmed by what is happening to her friend. An *apsaras* should neither fall in love nor feel jealous. Both such experiences belong to human beings. Úrvashi is already far advanced in the transition toward this unexpected state—long before the technical trigger of her teacher's curse (beginning of Act III) will send her to earth in some human form.

This may be the right moment for a general observation about Kali-dasa's plots. There is a widespread tendency in the secondary literature to remain content with just such

technical explanations of the story: thus Dushyánta forgets Shakúntala, or fails to recognize her, because of Durvásas's curse and Shakúntala's absent-minded loss of the ring-token. We have to resist such explanations, as Kali-dasa himself makes clear if one listens to the way his lovers speak to one another. In general, curses and similar devices (*ex machina*) only facilitate or advance processes that are already latent within the minds and hearts of the characters. The case of Úrvashi is even more trenchant than that of Dushyánta, for here we actually witness a goddess being humanized, in subtle stages, even before she herself is aware of it. Indeed, Úrvashi may even share something with Shakúntala, another semi-divine being, daughter of the *apsaras* Ménaka; by falling in love with a man, Shakúntala, too, begins a process of becoming more fully human, with all the agony that this entails.

Now look at the love-letter that Úrvashi writes on birch-bark in the second act:

My lord, I know you love me,  
 but if this is what you think of me,  
 then you don't know me.  
 Withered by my fever  
 are the soft flowers I sleep on,  
 and the cool winds of heaven  
 burn my wasting body.  
 (2.121 [12])

She's already deeply immersed in the characteristic human doubt about knowing—specifically, knowing how much the other loves, and how much he or she knows about

oneself. Then there is the perennial, usually insoluble question of whether the two love equally, in perfectly symmetrical ways. So once Puru-ravas responds to Úrvashi's first love-letter, just cited, with an echo-verse of his own, Úrvashi breathes a sigh of relief and draws the conclusion she so badly wants:

KING:

Delicate meanings,  
feelings just like mine:  
this song inscribed on a leaf  
seems to come straight from her lips  
to mine as she looks into my eyes—  
her eyes wide and drunk with love.

ÚRVASHI: A perfect oneness in love (*atra nau sama/ vibhāgā prītiḥ*). (2.126 [13]–127)

The implication, as the love-relation begins to expand and develop inside the two lovers' minds, is that such a state is the ultimate human achievement.

The *viṣkambhaka* that opens Act III can then provide information on Bhārata's helpful curse on Úrvashi—a curse that is really a blessing from her point of view: "Since you failed to follow my instruction, you will have no place in the world of the gods." Indra modifies the curse out of compassion for his favorite actress (or is it selfishness? He wants her back in heaven). "I owe a favor to the man you were thinking about. He helped me in battle. You may stay with Puru-ravas, as you wish to, until he sees a child born from you." As always, the exact wording is crucial: Puru-ravas has to actually see the child before Úrvashi can be redeemed. The

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mere birth is not enough. And Úrvashi will use this condition to prolong her “exile” on earth—she will hide the child she bears as long as possible, in the hope that Puru-ravas won’t see him. This means, in effect, that Indra’s emendation to Bhárata’s alleged curse is the real curse, setting a limit to Úrvashi’s time with her lover. They’re tricky, these statements by gods and sages. But the poet knows, and clearly shows us, their real meaning. The final act of the play is devoted to working out the implications of these legal dilemmas, as we shall see.

So when in Act III Úrvashi comes down to the rooftop where Puru-ravas is, as usual, complaining about love-sickness as he waits for his chief queen to appear, what we see is the prelude to an auspicious wedding. In fact, the queen, having made her point, clears the way for this happy union. Were Kali-dasa really in the business of supplying happy endings, he could have ended the play right here. One circle has closed. A goddess has come down to earth and assumed the role of a human wife. Just in case we have any doubts about the relative hierarchy of the two worlds—heaven and earth—the clown, as often, clarifies matters by speaking the simple, somewhat primitive truth:

CHITRA-LEKHA: I have to rush off to heaven to worship the Sun in the hot season that comes right after spring. I’m relying on you to take care of my friend so that she doesn’t miss heaven.

CLOWN: What’s there to miss in heaven? There’s nothing to eat, nothing to drink. You just sit around without blinking, pretending you’re a fish.

(3.160–161)

Clearly, there are advantages to being human. The king restates the matter a little more delicately:

KING: My dear,  
 Heaven is heaven.  
 Who can make you forget it?  
 But no other woman can say  
 she has a man who worships her  
 like Puru-ravas. (3.162–163 [18])

One verse later, after Puru-ravas says he feels like a king only in the presence of his beloved, Úrvashi happily concurs: “I can’t do any better than that.”

We might take a moment to reflect upon the role of the “other woman,” that is, the king’s first wife and queen. She appears in play after play—Kali-dasa’s royal hero-lover is always married before he meets his new love, and the same pattern recurs regularly in Sanskrit drama over the next millennium and more (look, for example, at “The Lady of the Jewel Necklace” (*Ratnāvali*) and “The Lady who Shows her Love” (*Priyadarśikā*) of Harsha).<sup>8</sup> What is the problem addressed by this enduring theme? The king is no king without a queen; usually he has a large harem to boot. So why should Úrvashi, or Shakúntala, or any of a hundred other fetching young heroines, make such a difference? It seems that the king has these two sides, each clearly necessary and needing to be nurtured separately: there is the ritual, ideological, and political dimension of kingship, linked to the official queen, and a personal dimension that requires the whole sequence of falling in love, suffering from it, losing the beloved, and then ultimately,

perhaps, regaining her—and with her, a son. The birth of the son, interestingly, seems to be intimately tied to this second royal persona, as if generativity itself were a function of the full emotional range of the man's experience and of the self-knowledge that is available through it.<sup>9</sup> Kali-dasa shows himself to be aware of the queen's forlorn fate—listen carefully to how she speaks in Act III, the irony and self-possession—but at the same time his plots are driven by the dual nature of kingship and by the wish, ultimately, to integrate the two aspects. In this sense, all three of Kali-dasa's plays are complex essays in political science.



Given the above sequence and the initial culmination of the romance at the end of the third act, we can now ask ourselves about the meaning of Act IV, clearly the acme of this play and its most distinctive feature. Here we see Puru-ravas in the full blast of his madness, reduced to speaking Prakrit (along with his usual Sanskrit), addressing every object he sees in a desperate quest for the lost Úrvashi. At the end of the act, the king even offers Úrvashi a list of these imagined interlocutors:

Peacock, cuckoo, goose, ruddy goose,  
bee, elephant, mountain, river, deer—  
I was wandering through this forest,  
in tears. Was there any one of them  
I didn't ask about you? (4.172 [73])

As he dances his way back and forth across the stage, sometimes falling to his knees in supplication or despair,



a voice from backstage (*nepathye*) keeps breaking in with pointed, descriptive verses in Maharashtri Prakrit that reflect his unhappy situation. Thus, for example:

Hidden in this forest of wonders,  
tears of grief filling his eyes,  
lost to all thought of happiness,  
the elephant king takes the measure  
of the sky. (4.66 [23])

These verses have a Haiku-like charm that emerges from their very simplicity. They provide a strong musical counterpoint to the mostly more complex Sanskrit verses that the king sings, as if these two registers were interweaving with and complementing each other.

There is a well-known textual problem here. Only the northern manuscripts of the play and the derived printed versions contain the whole set of Prakrit verses in Act IV; the southern commentator Kátaya-vema in the late-fourteenth/early fifteenth centuries offers no Sanskrit *chāyā* on these verses, and from this we deduce that the text he used did not have them or that he felt them to be either extraneous or too simple to require comment. VELANKAR's critical edition, on which we have based our translation, retains them—and we feel that this was a wise decision on the part of the editor, on aesthetic grounds. Without these verses, the king's madness lacks intensity and conviction. The Maharashtri verses sung offstage constitute a distanced commentary on what is happening on the stage, in the foreground, and as such deepen our sense of the king's state of mind. They also suggest that, in his altered state, Puru-ravas has merged with

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the natural world of birds, animals, and landscape around him, and that his communication with this natural world has also deepened.

This transformation is unique in Sanskrit drama for its uncompromising, far-reaching character, although lesser instances of the same kind of madness do turn up in other plays ("Shakúntala," Act VI, and "Málati and Mádhava" (*Mālatīmādhava*) of Bhava-bhuti, Act IX). Puru-ravas has moved out of the normative mode of kingship, indeed, out of the rational, lucid consciousness of a person who knows the usual set of dos and don'ts. He also consistently fails to see reality as ordinary human beings do. He is seeing a different sort of reality, one in which the entire natural world is suffused by sentient beings who are, or could be, aware of Úrvashi's absence—and who embody parts of Úrvashi's own being. It is as if he were falling in love with Úrvashi all over again, seeing her beauty distributed and represented in nature everywhere around him. He is thus seeing more intensely than ever before (as do we along with him), and feeling more intensely than before. He must have seen rivers, birds, and mountains many times, but now he sees them differently. The river has become, for a moment, Úrvashi herself:

The waves are her knitted brows.  
This row of ruffled birds is her belt.  
The foam is her sari that came undone  
    in her anger,  
now gathered in her hands.  
She's moving away, very agitated,  
still thinking about my offense.

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It's her—so furious she's turned  
into a river.

Fine. Let me try to make up with her. (*kútilika*)  
Be kind to me, my dearest, my beauty,  
sweet river.

Look, I'm bowing at your feet.

Your birds cruelly disturb me.

A deer, full of longing, waits on your banks,

The bees are driving me mad.

(4.129 [54]–131 [55])

Birds, deer, and bees all partake of Úrvashi's presence; for that very reason they are disturbing to the lover but, worst of all, they are not fully her, in the way he wants her. Even in the depth of delusion, he continually feels the tormenting absence; in fact, by seeing her everywhere in nature, he knows her absence more acutely. As a result, the momentary hallucination inevitably gives way to a disappointing, sobering realization:

What's going on? She doesn't say a word. Or—the truth is that it's only a river, not Úrvashi. Otherwise how could she leave Puru-ravas and flow toward the sea? (4.136)

This rhythm of absorbing "illusion" followed by its sad dissolution, systole of projection and diastole of disenchantment, carries us through the entire act.

Again and again, the poet, speaking through the king, establishes subtle correspondences between Úrvashi and some natural element. Just before the apostrophe to the river, Puru-ravas has been talking to a mountain whom he calls

“curved like a woman” (*prthu/nitamba*)—indeed, like his heavy-hipped woman, *nitambavatī*, the very next word in the verse (4.122 [51]). Such juxtapositions are everywhere, always suggesting a powerful affinity between what the king sees and the absent lover he holds in his mind. This same mountain is then asked a version of Puru-ravas’s persistent question:

King of all mountains,  
my wife,  
so beautiful in every way.  
is alone  
in this splendid forest.  
Haven’t you seen her? (4.126 [53])

The particular charm of this verse depends on the flexibility of Sanskrit syntax; the text can be read either as a question or an answer:

*sarva/kṣīti/bhṛtām nātha dṛṣṭā sarv’āṅga/sundarī  
rāmā ramye van’ānte ’smin mayā virahitā tvayā.*

As an answer, directed to the “best of kings,” the verse would read: “I’ve seen the woman, so beautiful in every way ... alone, separated from you.” And this, indeed, is how Puru-ravas hears it coming back to him as an echo:

What is that? I heard him say, “Seen her...” (*looking into space, in despair*) No—it’s the echo of my own voice in the mountain caves. (4.128)

Hopes dashed again. Or are they? We are approaching the moment of true reunion, perhaps intimated by the double entendre of the verse. Two linguistic registers are superimposed, and the two lovers will also soon share a single yet

dual reality. The doubling, however, as so often in Sanskrit, has an even more pressing meaning. First, the mountain is truly akin to Úrvashi, replicating her shape, perhaps in some sense actually mingling into her. Secondly, if we bear in mind that Puru-ravas is now close to the location where he actually lost her in the first place, it is entirely possible that the mountain did see her. This mountain is no longer an inert, passive object but a living, sentient being, capable of knowing, being, and talking.

This effect is one result of the “madness.” The world has come alive, for us no less than for the anguished hero. But this vast aliveness is also suffused with the experience of loss. Now let us examine again each of the two lovers. Puru-ravas, dancing, incoherent, seems to have touched some part of himself that he was not aware of in his former, orderly existence. Falling in love with Úrvashi was the first condition for reaching toward this part, but this process alone does not suffice. One might say that he has to lose her to come fully alive. For her part, Úrvashi has truly become a part of nature, a vine that can see but cannot act or speak. This is what she tells Puru-ravas at the moment of their reunion, after he has given his list of the creatures and objects he asked about her:

ÚRVASHI: I saw it all in my mind.

KING: What do you mean by “seeing in your mind?” I don’t understand.

ÚRVASHI: Listen. Once the gods’ Commander, Kumára, was living here on the outskirts of Mount Gandhamádana, in a place called “Spotless.” He had taken

an eternal vow to remain a bachelor. He made a rule.

KING: What kind of rule?

ÚRVASHI: Any woman who comes into this area will be turned into a vine. Only a gem made from the red lac on Párvati's feet could release someone from that state. Then I came into Kumára's grove in a deluded state—because of my teacher's curse. I forgot the god's rules, forgot that no woman should come here. No sooner did I enter than my body became a vine at the outer edge of the forest, right here.

KING: My dear, it all fits.

You're the one who, when I slept,  
exhausted after making love,  
thought I'd gone away to a distant land.  
How could you bear  
to be separate from me  
so long, for real? (4.173–179 [74])

Some problem apparently remains about what counts as real. In any case, Úrvashi was able to watch her lover in all his mad ravings. A variant reading, from the Andhra recension, makes her painful state even more clear: *abhyantara/ karanayā mayā pratyakṣī/kṛta/vṛttāntaḥ khalu mahārājah*, “I saw it all [and suffered through it] without being able to act.” There is a profound complementarity about the two lovers' contrasting states. Úrvashi has also apparently experienced a part of herself that belongs to loving—a part she was probably unaware of before. The earlier process of humanizing a goddess has unfolded into a second stage, one in which she is also “naturalized” and confronted with the

full frustration of helplessness and loss. In fact, it now seems that the dawning awareness of this dimension of separation, experienced as inherent to loving, is what underlies the altered states of being that both lovers undergo.

Both describe what has happened to them as a coming back to life. Listen to how Puru-ravas puts it:

KING (*coming to*): My love—I'm alive.

I was drowning in darkness  
without you. Luckily, you came back  
like life coming to a body. (4.168–169 [72])

Úrvashi states a similar feeling in prose:

ÚRVASHI: Oh—it's the Reuniting Ruby. That's why,  
when you just embraced me, I came back to myself.  
(4.181)

The king was drowning (*tamasi majjatā*), and the darkness has now lifted—like Úrvashi's recovery from her faint in Act 1, formulated in these same terms (1.51 [7]). The entire play, in effect, transpires between these two dark moments; it is interesting to see that the darkness has shifted from her to him. Úrvashi, released from her vine-like immobility, is back to herself, that is, back to her human form. Her restoration closely parallels the king's.

We might say that this achievement is the true point of the entire scene. Some readers will no doubt be reminded of the "Winter's Tale." At the same time, the enhanced awareness, or aliveness, that we are describing retains a striking measure of complexity. We see it adumbrated in verse 61, just seconds before the *saṅgamaṇīya* gem turns up and reverses the situation. Puru-ravas notices a flowering *kadamba*

tree, a sign that the hot season has ended and the rains have come:

I can see the *kadamba* tree  
that blossomed from the rains.  
Summer is over.  
My love puts one red flower,  
stamens uneven,  
to crown her hair.  
Only one.  
That's how she likes it. (4.147 [63])

The flower is glowing red, like the Reuniting Ruby: this moment is suffused with this life-giving color. But Kalidasa has qualified the *kadamba* blossom by the surprising compound *a/samagra/kesara/viṣamam*, literally “uneven in its asymmetrical stamens.” Such precise naturalistic observation, coming in two relatively simple lines toward the end of the act, has its own compelling interest; but it also seems pregnant with a suggestion of unevenness, of a different order, in the relations of these two lovers. Such qualifiers are rarely without meaning; in the present case, the characterization stands out, calling attention to itself at this point of transition. Ūrvashi likes to wear a single *kadamba* flower, imperfect as it is, on the top of her head, a *śikh'* *ābharāṇa*—as if to remind us of the incongruity built into the relationship. She is still a goddess, in love with an imperfect human being whom she has taken for her husband. Although she has moved very far along the divine-human continuum, the inherent tension between the two existential categories is never lost. Indeed, it is about to be enhanced in the concluding act of the drama.



Here we touch upon another level of meaning, one that comes through only when we read the play as a whole—perhaps together with the “Shakúntala,” its twin. We have spoken at some length about “How Ūrvashi was Won” as a nuanced portrait of a goddess in the process of becoming human. It seems that only human beings are capable of the whole gamut of emotions and perceptions that come with loving. If this statement seems a little shocking, we can call to witness the great theorist Anánda-várdhana, who advises poets that gods and kings are to be treated as similar or, indeed, equal, when it comes to erotic depictions, *śṛṅgāra/rasa*.<sup>10</sup> One thus knowingly projects onto the gods a human template. Anánda-várdhana, of course, is addressing issues of aesthetic representation in poetic praxis generally. His comment, however, hints that human beings are incapable of perceiving and imagining sexual experience on the part of non-humans—gods, animals, birds, rivers, oceans, mountains<sup>11</sup>—except in terms of their own being. Even for gifted poets, this liability is a severe handicap.

But Kali-dasa is actually telling us something rather different and surprising, of a different order entirely—something that goes far beyond the normal concerns of the poeticians and, let it be stressed, beyond the exigencies of rasa-theory. Indeed, Kali-dasa’s works can in no way be subsumed by the notion of rasa. For him, loving that counts is a human affair, and as such it is always incomplete and, in some sense, unfulfilled. Time affects it; it is never forever. One might even call it “tragic” in the end, in more than one sense. In the final acts of both these plays, the poet delicately and deftly makes this point. Once Ūrvashi

realizes that her son by Puru-ravas has been seen by his father, and Indra's name is mentioned, she bursts into tears, knowing that her love has come to an end. She remembers the curse of Bhárata with Indra's devastating amendment to it. Aesthetically, this moment marks the end of the refined erotic mode, *śṛṅgāra*, in the play; more to the point, it marks the end of Ūrvashi's humanity and, as a result, of her ability to love. Once she resumes her identity as a goddess and is returned to heaven, she will lose the faculty she has gained on earth. And this possibility is imminent, now that the conditions of the curse have been realized. She will become, more or less, another Chitra-lekha or Rambha. Technically, of course, the story continues with Nárada's arrival as the bearer of good news. This gives the impression of a happy resolution. "And as for Ūrvashi—she will stay with you as your wife as long as you live" (*iyam c' Ūrvaśi yāvad/āyus tava saha|dharma|cāriṇī bhavatu iti*). Remember, however, that Ūrvashi is immortal and ever young. The extension Indra allows her highlights the incongruity that was there from the beginning; the word *āyus*, "life," which is also the name of Ūrvashi's son,<sup>12</sup> defines a limit. She will be there to watch her husband grow old before her eyes—and die. As for Puru-ravas, he states, just a moment before, a general truth:

KING (*with a sigh*): Why is that life always spoils happiness?

I was just beginning to feel happy  
with the son you gave me—  
and suddenly I lose you,  
in all your beauty.

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A tree, scorched by the sun,  
then revived by the first rain,  
has been struck dead  
by lightning. (5.131–132 [16])

Maybe, by comparison with Úrvashi, Puru-ravas can count himself lucky; but just as the initial curse of Bhárata was actually a blessing, here the apparent blessing holds within it the seed of a curse. The drama can now conclude, as human dramas always do.

The darker subtleties of this last act are not limited to the field of *śṛṅgāra* alone. The son who has appeared—and whose appearance is another major achievement toward which the narrative has been striving all along—has his own wistful comment. He is happy to have found his father, but:

If this is the way I feel  
just by hearing that he's my father  
and I'm his son, just imagine  
what love a child might feel  
after growing up in his father's lap? (5.71 [10])

The moment of discovery and restoration brings home the pre-existing lack that will never be repaired.

Similarly with the denouement of the “Shakúntala” in Act VII: years have passed since the terrible failure of recognition in Dushyánta's court and the subsequent recovery of the ring. The two lovers are at last reunited around their son, Bhárata (the counterpart to Ayus), and they have many polite things to say to one another— nothing, however, even minimally enlivened by the passionate tones of the early acts. In effect, their romantic love has ended, as we

see, among other signs, by the poignant statement Shakúntala makes when the king offers to give her back the ring: "Keep it with you—I don't trust it." It's not only the ring she doesn't trust. Indeed, such is the fate of these overdetermined tokens. The Reuniting Ruby has a similar effect of signaling a less than happy conclusion. If only Puru-ravas had been able to shoot down the vulture and recover the gem, everything would have continued as before. The lovers could have maintained their sweet illusion. But since it is Ayus, the son, who shoots the bird and is thus revealed to his father, the Reuniting Ruby is actually a double-edged sword. In the first instance, it released Úrvashi from her paralysis and brought the lovers back together. In the second instance, it brings the son to his father but at the same time divides the two lovers. This gem is thus no less ironic in signification than Dushyánta's ring. Probably all such signs have this double-edged, potential ambiguity, which stands in direct relation to their importance.

"How Úrvashi was Won" unquestionably celebrates human love. It enacts, with penetrating insight and lyrical precision, the early stages of ecstasy and fulfillment. Kali-dasa knew a lot about this kind of ecstasy, as we see throughout his corpus. The play also insists on the primacy of the human in this domain and works out the consequences of this perception. But the poet goes far beyond any simple romantic affirmation. The greatness of his work comes from his ability to express the ambiguities of the love relation, including its intimate links to the aspects of separation and madness that are, in his vision, part of the ecstasy; more to the point, he is able to touch the ultimately tragic side of love.



A word on the text we have chosen to follow. After some hesitation, and in consultation with the editors of this series, we opted for the H.D. VELANKAR critical edition (1961), prepared on the basis of a representative sample of the manuscripts and printed editions from both the northern recension (BOLLESEN, 1846) and the southern recension (the so-called Pandit group, after the edition by S.P. PANDIT in the Bombay Sanskrit Series, 1901). Both VELANKAR and GITOMER have described the confusing textual situation in detail, and there seems little point in rehearsing the problem here.<sup>13</sup> However, the play certainly merits another attempt at a critical edition based on a much wider range of manuscripts, and we regret not having had the opportunity to carry out this task ourselves. As mentioned above, VELANKAR sticks, in general, to the leaner southern recension except in Act iv, where he has produced a version reflecting the much ampler "northern" text; this inconsistency alone shows something of the problems remaining to be resolved. In translating, we were impressed by a version edited and commented on by the Telugu scholar PĀṬIBAṆḌA MĀDHAVA ŚARMA (Hyderabad, 1968), which offers consistently better readings apparently derived from an Andhra Vulgate version of the text (MĀDHAVA ŚARMA gives no indication of the provenance of the text he prints); while this printed version unfortunately records only the Sanskrit *chāyā* of Prakrit verses, it does give a relatively complete reading of Act iv in its fuller form. We have occasionally cited this Andhra text in the notes and, rarely, allowed ourselves to insert small fragments of text into the transla-

tion (noted each time as MŚ) when they seemed to provide much-needed connectives or correctives.



We wish to dedicate this translation of one of the great Sanskrit works to our good friends and teachers, H.V. NAGARAJA RAO of Mysore and J. PRABHAKARA SASTRY of Visakhapatnam.

### Notes

- 1 “Málavika and Agni-mitra,” translated by D. BALOGH & E. SOMOGYI, Clay Sanskrit Library, forthcoming. “The Recognition of Shakúntala” (Kashmir Recension), translated by S. VASUDEVA, Clay Sanskrit Library, 2006.
- 2 KOSAMBI (1962: 42–82); WRIGHT (1967); GOLDMAN (1969); KEITH (1913).
- 3 *Śatapatha Brāhmaṇa* 11.5.1.
- 4 *Brhaddevatā* 7.147–143.
- 5 *Mahābhārata* 1.70; cf. *Viṣṇupurāṇa* 4.6.34–94; *Matsyapurāṇa* 24.10–32; *Padmapurāṇa* 5.12.62–86; *Vāyupurāṇa* 2.29.1–45. *Skandapurāṇa* 3.1.28 (*Setumāhātmya*); *Kathāsaritsāgara* 3.4–30; discussion by JANAKI (1962–64). On the sequentially androgynous *Ilā/Ilā*, see DONIGER (1980: 303–05).
- 6 Later versions such as the Tamil *Purūravacakkiravarti-katai* expand on the story in creative ways and deserve a separate study.
- 7 See discussion in VELANKAR (1961: xxxviii–xxxix); GITOMER (1984: 348–52); JANAKI (1962–64).
- 8 Translated by W. DONIGER, Clay Sanskrit Library, 2007.

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- 9 A similar paradigm applies to male deities, who normally have two wives—a “high” official bride, such as Rúkmini or Párvati, and a “lower,” darker, and more beloved wife such as Satya-bhama and Ganga.
- 10 *Dhvanyāloka* 3, after *kārikā* 14. This is in contrast to depictions of the heroic, in which superhuman qualities can be brought in for superhuman beings.
- 11 In the Telugu *Vasucaritramu*, the river Girika falls madly in love with a mountain.
- 12 This consequential ambiguity goes back as far as the Rig Vedic hymn 10.95.
- 13 See introduction to the VELANKAR edition (pp. xxxiii–xxxvii) and GITOMER (1984: 345–48).

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## INTRODUCTION

## INTERPRETATIONS

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## Abbreviations

AR	The Andhra vulgate recension
ed.	The critical edition of H.D. VELANKAR (1961)
em.	Emendation
Kale	The edition of M.R. KALE (1967)
Kāṭ	KĀṬAYAVEMA's text in the Sanskrit Academy edition (1966)
Kon	The <i>Koṇeśvari</i> commentary's text in the Sanskrit Academy edition (1966)
MŚ	MĀDHAVA ŚARMA (1968)



## HOW ÚRVASHI WAS WON



## **PRELUDE TO ACT ONE**

1.1 **V**EDĀNTEṢU YAM āhur eka|puruṣam  
 vyāpya sthitaṃ rodasī,  
 yasminn «īśvara» ity an|anya|viṣayaḥ  
 śabda yath' |āarth' |ākṣaraḥ,  
 antar yaś ca mumukṣubhir niyamita|  
 prāṇ' |ādibhir mṛgyate,  
 sa Sthāṇuḥ sthira|bhakti|yoga|su|labho  
 niḥ|śreyasāy' āstu vaḥ. [1]

*nāndy|ante*

SŪTRA | DHĀRAḤ (*nepathy' |ābhimukham avalokya*): mārīṣa,  
 itas tāvat.

PĀRIPĀRŚVAKAḤ (*praviśya*): bhāva, ayam asmi.

1.5 SŪTRA | DHĀRAḤ: mārīṣa, bahuśas tu pariṣadā pūrveṣāṃ kavī-  
 nām drṣṭaḥ prayoga|bandhaḥ. so 'ham adya Vikramorva-  
 śīyaṃ nām' ā|pūrvaṃ nāṭakaṃ prayokṣye. tad ucyatām  
 pātra|vargaḥ, sveṣu sveṣu pāṭheṣv a|saṃmūḍhair bhavi-  
 tavyam iti.

PĀRIPĀRŚVAKAḤ: yad ājñāpayati bhāvaḥ.

*iti niṣkrāntaḥ.*

SŪTRA | DHĀRAḤ: yāvad idānīm ārya|miśrān vijñāpayāmi.

praṇayiṣu vā dākṣiṇyād  
 atha vā sad|vastu|puruṣa|bahumānāt  
 śṛṇuta manobhir avahitaiḥ  
 kriyām imāṃ Kālidāsasya. [2]

BOOKS SPEAK OF him as the one person who fills  
all space.

I. I

The word “God” applies literally and only to him.  
Those who want to be free control their breath  
and search for him deep inside.

He is Sthanu, the Pillar, easy to find by  
steady attention.

May he bless you  
with what is best.

*At the end of the benediction enter the DIRECTOR.*

DIRECTOR (*looking backstage*): My friend, come here.

ASSISTANT (*entering*): I’m here.

DIRECTOR: My friend, this audience usually sees plays by  
earlier poets. But today, I intend to stage a play that has  
never been performed, called “How Úrvashi Was Won.”  
Tell the actors to be totally attentive to their lines.

ASSISTANT: As you command.

*Exit.*

DIRECTOR: I have something to say to this learned audience.

Because you love us  
or out of respect for the subject and the hero  
of this play,  
please listen carefully\*  
to this new work of Kali-dasa’s.

1.10 NEPATHYE: 「ajjā, parittāadha, parittāadha!

SŪTRA|DHĀRAḤ (*karmaṃ dattvā*): aye, kiṃ nu khalu mad|  
vijñāpan|ānantaram ārtānāṃ kurarīṇām iv' ākāśe śabdaḥ  
śrūyate. (*vicintya*) bhavatu. jñātaṃ.

ūr'|ūdbhavā Nara|sakhasya muneḥ sura|strī  
Kailāsa|nātham upasṛtya nivartamānā,  
bandī|kṛtā vibudha|śatrubhir ardha|mārge.  
krandaty ataḥ karuṇam apsarasām gaṇo 'yaṃ. [3]

*iti niṣkrāntaḥ.*

*prastāvanā.*

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<sup>i</sup> Naráyana

PRELUDE TO ACT ONE

FROM BACKSTAGE: Help! Help!

I.10

DIRECTOR (*listening*): What's this? No sooner did I speak than I hear a cry in the sky like the screeching of helpless lambs.\* (*thinking*) Yes. Now I know.

This woman of the gods who was born from the thigh of Nara's friend<sup>i</sup> was captured by the gods' enemies on her way back from Kubéra's palace. What I hear is the heart-breaking screams of her friends.

*Exit.*

*End of the Prelude.*





## **ACT ONE**

1.15 *tataḥ praviśanty APSARASAḤ.*

APSARASAḤ: 「ajjā, parittāadha, parittāadha! jo sura|pakkha|  
vādī, jassa vā ambara|dale gadī atthi.」

*tataḥ praviśaty apaṭī|kṣepena rath'|ārūḍho RĀJĀ SŪTĀŚ ca.*

RĀJĀ: alam alam ākranditena. sūry'|ôpasthānāt pratinivṛt-  
taṃ Purūravasam mām upetya kathyatām, kuto bhava-  
tyaḥ paritrātavyā iti.

RAMBHĀ: 「asur'|âvalevādo.」

1.20 RĀJĀ: kiṃ punar asur'|âvalepena bhavatīnām aparāddham?

MENAKĀ: 「suṇādu mahā|rāo. jā tavo|visesa|parisaṃkidassa  
su|umāraṃ paharaṇaṃ Mahindassa, paccādeso rūva|  
gavvidāe Sirīe, alaṃ|kāro saggassa, sā ṇo pia|saḥi Uvvasī  
Kubera|bhavaṇādo ṇivaṭṭamāṇā keṇ' āvi dāṇaveṇa Citta-  
lehā|dudiā addha|patham jjeva bandi|ggāham gahidā.」

RĀJĀ: api jñāyate katamena dig|bhāgena gataḥ sa jālmaḥ?

SAHAJANYĀ: 「puvv'|uttareṇa.」

RĀJĀ: tena hi mucyatām viśādaḥ. yatiṣye vaḥ sakhī|pratyā-  
nayanāya.

1.25 APSARASAḤ: 「sarisaṃ edaṃ Soma|vaṃsa|saṃbhavassa.」

RĀJĀ: kva punar mām bhavatyāḥ pratipālayiṣyanti?

*Enter the APSARAS WOMEN.*

1.15

ÁPSARASES: Help! Help! Anyone here a friend of the gods,  
who can find his way in the sky?

*The KING, mounted on his chariot with his CHARIOTEER, enters, tossing aside the curtain.*

KING: Don't worry. I'm Puru-ravas, coming back after worshipping the sun. Tell me who is threatening you.

RAMBHA: Those violent demons.

KING: What have they done to you?

1.20

MÉNAKA: Listen, great king. Our friend—Indra's most delicate weapon against any threat from an aspiring sage, the only one who can surpass Lakshmi's proud beauty, the very ornament of heaven, Úrvashi—was returning from Kubéra's palace when, halfway home, she was kidnapped along with her friend, Chitra-lekha, by some demon or other.

KING: Do you know which way the kidnapper went?

SAHA-JANYA: North-east.

KING: In that case, stop worrying. I'll try to bring back your friend.

ÁPSARASES: That's what we'd expect to hear from a king born  
in the family of the Moon.

1.25

KING: Where will you wait for me?

APSARASAḤ: ʿimassiṃ Hemakūḍa|sihare,₂

RĀJĀ: sūta, Aiśānīm diśaṃ prati coday' āśvān āśulgamanāya.

SŪTAḤ: yad ājñāpayaty āyusmān.

1.30 *iti yath'jôktam karoti.*

RĀJĀ (*ratha|vegam nirūpayan*): sādhu, sādhu! anena ratha|  
vegena pūrva|prasthitam Vainateyam apy āsādayeyam,  
kiṃ punas tam apakāriṇam Maghonaḥ. mama hi

agre yānti rathasya reṇuvad amī  
cūrṇi|bhavanto ghanās,  
cakra|bhrāntir ar'āntareṣu janayaty  
anyām iv' ār'āvaliṃ.  
citra|nyastam iv' ā|calaṃ haya|śirasy  
āyāmavañ cāmaram,  
yaṣṭy|agre ca samaṃ sthito dhvaja|paṭaḥ  
prānte ca veg'ānilāt. [4]

*niṣkrānto rathena RĀJĀ SŪTAŚ ca.*

RAMBHĀ: ʿhalā, jaha|ṇiddiṭṭham padesaṃ saṃkamamha,₂

1.35 *iti śail'āvataranam nātayitvā sthitāḥ.*

RAMBHĀ: ʿavi nāma so rā'ēśi samuddhare ṇo hiaa|sallaṃ?,

MENAKĀ: ʿmā de saṃsao bhodu. ṇaṃ uvaṭṭhida|saṃpahāro  
Mahindo Majjhama|loādo sa|bahumāṇam āṇāvia taṃ  
evva viaa|seṇā|muhe ṇiojedi,₂

<sup>i</sup> Earth, between heaven and the Nether World

ACT ONE

ĀPSARASES: Right here, on the peak of the Golden Mountain.

KING: Driver, turn the horses north-east and go as fast as you can.

CHARIOTEER: As you say, my young master.

*Follows this instruction.*

1.30

KING (*miming the speed of the chariot*): Excellent! At this speed we could overtake the great eagle Gáruda, even if he had a big head-start—let alone this demon who has offended Indra. For

Clouds turn to dust as my chariot speeds through  
the sky,  
wheels turning so fast I see spokes within spokes.  
Still, like in a painting, are the feathers tied to  
the horses' heads,  
and my flag, as if held by two poles, is stretched taut  
by the wind.

*Exeunt the KING, CHARIOTEER, and chariot.*

RAMBHA: Let's go wait for him where we told him.

*They mime a descent to the mountain.*

1.35

RAMBHA: Will the noble king relieve the pain in our heart?

MÉNAKA: Don't worry. Whenever Indra has to fight a battle, he invites this man from the Middle World<sup>i</sup> and honors him with command over his own army, doesn't he?

RAMBHĀ: ʃsavvahā viaī bhodu.

SAHAJANYĀ (*kṣaṇa/mātram sthitvā*): ʃhalā, samassasadha sam-  
assasadha. eso uccalida|hariṇa|kedaṇo tassa rāʃ|ēsiṇo So-  
madatto raho dīsadi. ṇa kkhu so a|kidʃ|attho ṇivattissadi.

1.40 *sarvā uccaṣuṣo vilokayanti.*

*tataḥ praviśati RĀJĀ rathena sūtaś ca, CITRALEKHʳ|āvalambita|  
hastā bhaya|nimilitʳ|ākṣī cʳ ŌRVAŚĪ.*

CITRALEKHĀ: ʃsamassasadu, samassasadu pia|sahī.

RĀJĀ: sundari, samāśvasihi, samāśvasihi.

gataṃ bhayaṃ, bhīru, surʳ|āri|saṃbhavaṃ;  
tri|loka|rakṣī mahimā hi Vajriṇaḥ.  
tad etad unmīlaya cakṣur āyataṃ,  
mahʳ|ōtpalaṃ pratyuṣasʳ īva padminī. [5]

1.45 CITRALEKHĀ: ʃammahe, ūsasida|metta|jīvidā aṇṇa vi saṇṇaṃ  
ṇa paḍivajjadi.

RĀJĀ: balavad atra|bhavatī paritrastā. tathā hi

muñcati na tāvad asyāḥ  
kampaṃ kusuma|sama|bandhanaṃ hṛdayaṃ,  
paśya, hari|candanena  
stana|madhyʳ|ōcchvāsina kathitaṃ. [6]

ACT ONE

RAMBHA: May he always succeed.

SAHA·JANYA (*after a moment*): Take heart. I can see his chariot, Soma-datta, with the deer-flag flying high. He wouldn't come back empty-handed.

*All look up.*

I.40

*The KING enters in his chariot, with his CHARIOTEER, as does ÚRVASHI, holding CHITRA·LEKHA's hand, her eyes closed in fear.*

CHITRA·LEKHA: Dear friend, everything is fine.

KING: Be calm, sweet girl.

There's nothing to fear.

Don't be timid.

The danger from the demons  
has passed. Indra has power  
to protect all three worlds.

Open your wide eyes,  
as the lotus to the morning sun.

CHITRA·LEKHA: She's breathing, so we know she's alive. But I.45  
she's still not responding.

KING: She must have been terrified. For

Her heart, tender as a flower,  
is still trembling,  
as you can see from the sandal paste  
rising and falling between her breasts.

CITRALEKHĀ: ʿhalā, pajjavatthāvehi attāṇaṃ. aṇ|accharā via  
paḍihāsi.]

URVAŚĪ *pratyāgacchati*.

1.50 RĀJĀ: ayi, prakṛtim āpadyate te sakhī.

āvir|bhūte śaśini tamasā  
mucyamān” ēva rātrir,  
naiśasy’ ārcir huta|bhuja iva  
cchinna|bhūyiṣṭha|dhūmā,  
mohen’ āntar vara|tanur iyaṃ  
lakṣyate mukta|kalpā,  
gaṅgā rodhaḥ|patana|kaluṣā  
gr̥hṇat” īva prasādaṃ. [7]

CITRALEKHĀ: ʿsahi, vīsaddhā hohi. parābhūdā khu ti|dasa|  
paripanthiṇo had’|āsā.]

URVAŚĪ (*cakṣuṣī unmīlya*): ʿkiṃ pahāva|daṃsiṇā Mahinde-  
ṇa?]

CITRALEKHĀ: ʿṇa Mahindeṇa. Mahinda|saris’|āṇubhāvena  
imiṇā rā’|ēsiṇā.]

1.55 URVAŚĪ (RĀJĀNAṃ *vilokya, ātma|gatam*): ʿuvakidaṃ khu dā-  
ṇavehiṃ.]

RĀJĀ (*prakṛti|sthām URVAŚĪM nirvarṇya; ātma|gatam*): sthāne  
khalu Nārāyaṇaṃ ṛṣiṃ vilobhayantyas tad|ūru|saṃbha-  
vām imāṃ dr̥ṣṭvā vṛḍitāḥ sarvā apsarasa iti. atha vā n’  
ēyaṃ tapasvinaḥ sṛṣṭir bhavitum arhati. tathā hi

asyāḥ sarga|vidhau prajā|patir abūc  
candro nu kānti|pradaḥ,  
śṛṅgār’|āika|rasaḥ svayaṃ nu Madano,



ACT ONE

CHITRA-LEKHA: Get hold of yourself. You're behaving like a human being, not an *ápsaras*.\*

ÚRVASHI *comes to*.

KING: Your friend is back.

1.50

As Night breaks free from the dark at moonrise,  
or the flame of an evening fire blazes up  
as the smoke mostly clears,  
this lovely girl is almost fully awake,  
like a river, muddied when its banks collapse,  
that now runs clear.

CHITRA-LEKHA: Friend, you're fine now. Those wretched enemies of the gods have been routed.

ÚRVASHI (*opening her eyes*): By the great warrior, Indra?

CHITRA-LEKHA: Not by him, but by this noble king, who is like a second Indra.

ÚRVASHI (*looking at the KING, to herself*): Those demons have done me a favor. 1.55

KING (*studying ÚRVASHI, who is back to herself; to himself*):

It's not for nothing that all the *ápsaras* women, who were trying so hard to seduce the sage Naráyana, were put to shame when they saw this girl, who was born from his thigh. But then no sage could possibly have created her. For

the brilliant Moon himself was the god who  
made her,  
or maybe it was Kama, who presides over love,  
or the month of spring, exploding in flowers.

māso nu puṣp'ākarah.  
 Ved'ābhyāsa|jāḍaḥ kathaṃ nu viṣaya|  
 vyāvṛtta|kautūhalo  
 nirmātum prabhaven mano|haram idaṃ  
 rūpaṃ purāṇo muniḥ? [8]

URVAŚĪ: 'halā, so sahī|aṇo kahiṃ khu bhavē?

CITRALEKHĀ: 'mahā|rāo a|bhāa|dāi jāṇādi.

1.60 RĀJĀ (URVAŚĪM *vilokayan*): mahati viṣāde vartate. paśyatu  
 bhavatī,

yadṛcchayā tvaṃ sakṛd apy a|vandhyayoh  
 pathi sthitā, sundari, yasya netrayoh,  
 tvayā vinā so 'pi samutsuko bhavet.  
 sakhī|janas te kim ut' ādra|sauhrdaḥ? [9]

URVAŚĪ (*apavārya*): 'abhijādaṃ khu se vaṇaṃ. aha vā can-  
 dādo amiaṃ ti kim ettha accariaṃ? (*prakāśam*) 'ado evva  
 ṇaṃ pekkhiduṃ tuvaradi me hiaṃ.

RĀJĀ (*hastena darśayan*):

etāḥ, su|tanu, mukhaṃ te  
 sakhyah paśyanti hema|kūṭa|gatāḥ—  
 pratyāgata|prasādaṃ  
 candram iv' ōpaplavān muktaṃ. [10]

1.65 CITRALEKHĀ: 'halā, pekkha.

ACT ONE

An antique sage, senile from too much  
chanting of the Veda, turned away  
from the joys of the world—  
how could he possibly create something  
so exquisite?

ÚRVASHI: I wonder where our friends are.

CHITRA·LEKHA: The king who saved you should know.

KING (*studying ÚRVASHI*): Your friends seem to be rather sad. 1.60  
See for yourself:

If a person sees you by accident, even once  
when you cross his path,  
he'll be happy he has eyes  
and he'll miss you forever  
when you're not there.  
Won't your friends, who love you,  
miss you too?

ÚRVASHI (*aside*): His words are sweet, like the nectar of life.  
It's no wonder: he's born from the moon. (*aloud*) That's  
who I can't wait to see.

KING (*pointing with his hand*):

Your friends are watching your lovely face  
from the top of that golden mountain—  
a full moon released from the clutches  
of an eclipse.

CHITRA·LEKHA: Look, my friend.

1.65

URVAŚĪ (RĀJĀNAM *sa/spr̥ham paśyanti*): 「sama|dukkho pibaĩ  
vva maṃ ṇaṇehiṃ...」

CITRALEKHĀ (*s'/ākūtam*): 「aĩ, ko?」

URVAŚĪ: 「sahĩ|aṇo.」

RAMBHĀ (*sa/harṣam*): 「eso Cittalehā|dudiam Uvvasiṃ geṇ-  
hia, Visāhā|samīva|gado via cando, uvaṭṭhido rā'ēsī.」

1.70 MENAKĀ (*nirvarṇya*): 「duve vi ṇo piāṇi uvaṇadāṇi—iam  
paccāṇidā sahī, aam ca a|parikkhaddo mahā|rāo tti.」

SAHAJANYĀ: 「suṭṭhu bhaṇāsi. dujjaā khu dāṇavā.」

RĀJĀ: sūta, idam tac|chaila|śikharam. avatāryatām rathaḥ.

SŪTAḤ: yad ājñāpayaty āyusmān.

*iti yath'ōktam karoti.*

1.75 RĀJĀ (*cakr'ōdghātam rūpayitvā, ātma|gatam*): hanta, datta|  
phalo me viṣam'āvatārah.

yad ayam ratha|samkṣobhād  
am̐sen' āmso rath'|ōpama|śroṇyāḥ  
spr̥ṣṭaḥ, sa|roma|vikriyam  
aṅkuritam Manasijen' ēva. [11]

URVAŚĪ (*sa/vrīḍam*): 「halā, kiṃ ci parado osara.」

ACT ONE

ÚRVASHI (*looking at the KING, with deep longing*): Drinking me in through the eyes, feeling my pain...

CHITRA·LEKHA (*mischievously*): Who?

ÚRVASHI: Our friends, of course.

RAMBHA (*joyfully*): Like the moon entering the Twin Star,\* this noble king is coming here with Úrvashi and Chitra·lekha.

MÉNAKA (*looking closely*): We have two things to celebrate— 1.70  
our dear friend has come back in one piece, and the king is unhurt.

SAHA·JANYA: Well said, well said. Demons are a nuisance.

KING (*to his CHARIOTEER*): Here is the peak. Land the chariot.

CHARIOTEER: As you command.

*He does as instructed.*

KING (*miming a jolt, to himself*): This rough landing has 1.75  
done me good.

Her shoulder touched mine  
as the chariot landed with a jolt.  
My whole body came alive.  
Am I in love?

ÚRVASHI (*shyly, to CHITRA·LEKHA*): My friend, move a little.

CITRALEKHĀ (*sa/smitam*): 'ṇ' āhaṃ sakkā.

RAMBHĀ: 'edha, saṃbhāvemha rā'ēsim.

1.80 *sarvā upasarpanṭi.*

RĀJĀ: sūta, sthāpaya ratham

yāvat punar iyaṃ su|bhrūr  
utsukābhiḥ samutsukā  
sakhībhir yāti saṃparkaṃ,  
latābhiḥ śrīr iv' ārtavī. [12]

SŪTAS *tathā karoti.*

APSARASAḤ: 'diṭṭhiā mahā|rāo viaeṇa vaḍḍhadi.

1.85 RĀJĀ: bhavatyās ca sakhi|samāgamena.

URVAŚĪ (CITRALEKHĀ/*datta/hastā rathād avatīrya*): 'halā, e-  
dha. piḍidaṃ maṃ parissajadha. na kkhu me āsā āsi,  
bhūo vi sahī|aṇaṃ pekkhissam ti.

*sarvāḥ sa/tvaram pariṣvajante.*

RAMBHĀ: 'savvahā mahā|rāo kappa|sadāiṃ puhaviṃ pāla-  
anto bhodu.

SŪTAḤ: āyuṣman, pūrvasyāṃ diśi mahatā ratha|vegeṇ' ōpa-  
darśitaḥ śabdaḥ.

ACT ONE

CHITRA·LEKHA (*smiling*): I can't.

RAMBHA: Come, let us receive the king.

*They approach.*

1.80

KING: Driver, stop

so that this lovely woman, so full of longing  
can reunite with her longing friends,  
as flowering spring  
touches vine after vine.

*The CHARIOTEER does as instructed.*

ĀPSARASES: Congratulations, your majesty, on your victorious return.

KING: My best to you on being rejoined by your friend.

1.85

ÚRVASHI (*alighting from the chariot with the support of CHITRA·LEKHA's hand*): Come, give me a hug. I didn't believe I'd ever see you again.

*All embrace eagerly.*

RAMBHA: Be our king for millions of years.

CHARIOTEER: Young master, I hear a loud rumbling, like a chariot approaching from the east.

- 1.90 ayaṃ ca gaganāt ko 'pi tapta|cāmīkar'|āṅgadaḥ  
avarohati śail'|āgram, taditvān iva toya|daḥ. [13]

APSARASAḤ: 'ammo, Cittaraho,

*tataḥ praviśati CITRARATHAḤ.*

CITRARATHAḤ (RĀJ')|ābhīmukhaṃ sthitvā): diṣṭyā Mahendr'  
ôpakāra|paryāptena vikrama|mahimnā vardhate bhavān.

RĀJĀ: aye, gandharva|rājāḥ. (*rathād avatīrya*) svāgatam priya|  
suhṛde.

- 1.95 *parasparam hastau sprśataḥ.*

CITRARATHAḤ: vayasya, Keśinā hṛtām Urvaśīm Nāradād  
upaśrutyā pratyāharan'|ārtham asyāḥ Śatakratunā gan-  
dharva|senā samādiṣṭā. tato vayam antarā cāraṇebhyas  
tvadīyaṃ jay'|ôdāharaṇam upaśrutyā tvām iha|sthaṃ  
draṣṭum upāgatāḥ. sa bhavān imāṃ puras|kṛtya sah'  
āsmābhir Maghavantam draṣṭum arhati. mahat khalu  
tatra|bhavato Maghonaḥ priyam anuṣṭhitam bhavatā.  
paśya:

purā Nārāyaṇen' éyam  
atisṛṣṭā Marutvate,  
daitya|hastād apācchidya  
suhṛdā samprati tvayā. [14]

RĀJĀ: mām, m' āivaṃ.

nanu Vajriṇa eva vīryam etad,  
vijayante dviṣato yad asya pakṣyāḥ.  
vasudhā|dhara|kandar'|ābhisarpī



ACT ONE

I see the gleam of golden armlets.  
Someone is coming from the sky,  
down to the mountain top,  
a dark cloud with flashing lightning.

1.90

ĀPSARASES: Oh, it must be Chitra-ratha.

CHITRA-RATHA *enters*.

CHITRA-RATHA (*standing before the KING*): I celebrate your splendid victory. Indra will take it as a great service.

KING: Welcome, *gandhārva* king. (*disembarking*) Welcome, my dear friend.

*They touch hands.*

1.95

CHITRA-RATHA: My friend, as soon as Indra heard from Nārada that Úrvashi had been kidnapped by Keshin, he ordered the *gandhārva* army into action. But meanwhile we heard the singers performing your Song of Victory. So I came to see you here. It would be only appropriate for you to bring Úrvashi to Indra, together with us. You have done Indra a great favor. For

First she was given to Indra  
by the sage Naráyana, and now again  
by you, a friend, cutting her loose  
from the demon's grasp.

KING: Don't say that.

If his allies win a war  
against his enemies,  
it's Indra's power at work.  
Even the echo of a lion's roar

pratiśabdo 'pi harer bhinatti nāgān. [15]

1.100 CITRARATHAḤ: yuktam etat. an|utsekaḥ khalu vikram'|ālam|  
kāraḥ.

RĀJĀ: n' āyam avasaro mama Śatakratuṃ draṣṭuṃ. tvam ev'  
ātra|bhavatiṃ prabhor antikam prāpaya.

CITRARATHAḤ: yathā bhavān manyate. ita ito bhavatyah.

APSARASAḤ *prasthitāḥ*.

URVAŚĪ (*jan'āntikam*): 'halā Cittalehe, uvaāriṇaṃ pi rā'|  
ēsim ṇa sakkuṇomi āmanteduṃ. tā tumaṃ me muhaṃ  
hohi.

1.105 CITRALEKHĀ (*jan'āntikam*): 'mahā|rāa, Uvvasī viṇṇavedi,  
mahā|rāeṇa abbhaṇuṇṇādā icchāmi pia|sahim via mahā|  
rāassa kittim Mahinda|loaṃ ṇedum.

RĀJĀ: gamyatāṃ punar darśanāya.

*sarvāḥ sa|GANDHARVĀ ākās'ōtpatanam rūpayanti.*

URVAŚĪ (*utpatana|bhaṅgaṃ rūpayitvā*): 'ammahe, ladā|viḍa-  
ve me e'|āvalī veaantiā laggā. (*parivṛtya*) 'Cittalehe, moā-  
vehi dāva ṇaṃ.

CITRALEKHĀ (*sa/smitam*): 'diḍhaṃ khu laggā. dum|moā via  
me paḍihādi. bhodu, jadissaṃ dāva.

1.110 URVAŚĪ: 'sumarehi dāva edaṃ attaṇo vaṇṇaṃ.

ACT ONE

booming from mountain caves  
can shatter elephants.

CHITRA-RATHA: That's well spoken. It's humility that enhances power. 1.100

KING: My friend, this is not the right moment for me to see  
Indra. You, please, bring this young lady to him.

CHITRA-RATHA: Whatever you think best. This way, ladies.

*The ÁPSARASES begin to exit.*

ÚRVASHI (*aside*): Dear Chitra-lekha, this king has done me  
a great favor. I am unable to take leave of him. Please  
speak for me.

CHITRA-LEKHA (*aside*): Your Highness, my friend Úrvashi 1.105  
says that with your permission, she would like to take  
your fame with her, like a friend, to the world of the  
gods.

KING: Go safely. We will meet again.

*The ÁPSARASES and GANDHÁRVAS mimic flying in the sky.*

ÚRVASHI (*her take-off obstructed by an obstacle*): Hey! My  
long necklace got entangled in this vine. (*turning back*)  
Chitra-lekha, please disentangle it for me.

CHITRA-LEKHA (*smiling*): It's stuck rather tightly. It looks  
like I can't release it. I'll do my best.

ÚRVASHI: Remember what you just said.

1.110

CITRALEKHĀ *nātyena mocayati*.

RĀJĀ (*sva|gatam*):

priyam ācaritaṃ, late, tvayā me  
gamane 'syāḥ kṣaṇa|vighnam ācarantyā,  
yad iyaṃ punar apy apāṅga|netrā  
parivṛtt'|ārdha|mukhī may" ādya dṛṣṭā. [16]

SŪTAḤ: āyuṣman,

1.115 adah Surendrasya kṛt'|āparādhān  
prakṣipyā daityān lavaṇ'|āmbu|rāśau,  
vāyavyam astraṃ śara|dhim punas te  
mah"|ōragaḥ śvabhram iva praviṣṭaṃ. [17]

RĀJĀ: tena hy upaśleṣaya rathaṃ yāvad ārohāmi.

SŪTAS *tathā karoti*. RĀJĀ *nātyena ratham ārūḍhaḥ*. URVAŚĪ  
RĀJĀNAM *avalokayanti sa|niḥśvāsaṃ saha sakhyā niṣkrān-  
tā*, CITRARATHAŚ *ca*.

RĀJĀ (URVAŚĪ/*mārg'lonmukhaḥ*): aho, dur|labh'|ābhilāṣī me  
mano|rathaḥ.

eṣā mano me prasabhaṃ śarīrāt  
pituḥ padaṃ madhyamam utpatanti  
sur'|āṅganā karṣati, khaṇḍit'|āgrāt  
sūtraṃ mṛṇālād iva rāja|hamsī. [18]

ACT ONE

CHITRA·LEKHA *frees the necklace.*

KING (*to himself*):

Thank you, sweet vine.  
You've done me a favor  
by holding her back for a moment.  
I got to see her again  
as she half-turned toward me,  
stealing a last look.

CHARIOTEER: Young master,

You hurled those demons who harmed Indra  
into the depths of the salty sea.  
Your weapon, swift as the wind,  
is now back in its sheath  
like a killer snake in its hole.

I.II5

KING: Bring the chariot close so I can get in.

*The CHARIOTEER does so. The KING mimes entering the chariot.  
ÚRVASHI, still looking back at the KING, exits with a sigh  
along with her friend and CHITRA·RATHA.*

KING (*looking in the direction ÚRVASHI has gone*): I always  
seem to want what is hard to get.

This woman from heaven  
pulls my heart from my body  
as she flies to her father's world  
in the middle of the sky,  
as a regal goose pulls fiber  
from the tip of a broken lotus stem.

HOW ÚRVASHI WAS WON

I.120

*iti niṣkrāntāḥ sarve.*

*iti mahā|kavi|Kālidāsa|viracite Vikramorvaśīye  
prathamo 'ṅkaḥ.*

ACT ONE

*Exeunt omnes.*

I. I20

*End of Act One of "How Úrvashi was Won"*  
*by the great poet Kali-dasa.*





## **PRELUDE TO ACT TWO**

2.1 *tataḥ praviśati* VIDŪṢAKAḤ.

VIDŪṢAKAḤ: 'hī hī bho, ṇimantaṇ' | ôvāṇeṇa bamhaṇo para-  
m' | āṇṇeṇa via rāa | rahasseṇa phuttamāṇo ṇa sakkuṇomi  
jaṇ' | āiṇṇe attaṇo jīham rakkhidum. tā jāva tattha | bha-  
vam vaasso kajj' | āsaṇādo utṭhedi, dāva imassim virala |  
jaṇa | sampāde vimāṇ | ucchaṃga | parisare ciṭṭhisam.

*parikramya sthitah.*

CETĪ (*praviśya*): 'āṇatta mhi devīe Kāsi | rāa | puttīe, «hañje  
Ñiṇṇie, jado pahudi bhaavado sujassa uvaṭṭhāṇam ka-  
dua paḍiṇivutto ajja | utto, tado pahudi suṇṇa | hiao via  
lakkhīadi. tā tassa pia | vaassādo ajja | Māṇavaādo jāṇāhi  
dāva se ukkaṇṭhā | kāraṇam» ti. kham khu mae bamha |  
bandhū adisaṃdheo? aha vā virala | tiṇ' | agga | laggam via  
osāa | salilaṃ ciraṃ tassim rahassam ṇa ciṭṭhadi. jāva ṇam  
aṇṇesāmi. (*parikramy' āvalokya ca*) 'eso ālekkha | vāṇaro  
via kim pi tuṇhim | bhūdo ajja | Māṇavao ciṭṭhadi. jāva  
ṇam uvasappāmi. (*upasṛtya*) 'ajja, vandāmi.

2.5 VIDŪṢAKAḤ: 'sotthi bhodīe. (*ātma | gatam*) 'imaṃ duṭṭha |  
ceḍiam pekkhia tam rāa | rahassam hiam bhindia ṇik-  
kamadi. (*prakāśam*) 'Ñiṇṇie, saṃgīda | vāvāram ujjhia  
kahim patthidā si?

NIPUṆIKĀ: 'devīe vaaṇeṇa ajjam evva pekkhidum.

VIDŪṢAKAḤ: 'kim tattha | bhodī āṇavedi?

NIPUṆIKĀ: 'devī bhaṇādi, «sadā vi ajjo māi pakkha | vādī, ṇa  
mam aṇ | uida | veaṇā | dukkhidaṃ uvekkhadi» tti.

*Enter the CLOWN.*

2.1

CLOWN: Like a brahmin who's gorged on sweet dessert at a feast,\* I'm about to burst with the king's secret, and there are people all around me. I can't hold my tongue. While my friend finishes his business in the court, I'll wait here, in this courtyard where there's nobody.

*Walks around and sits down.*

MAIDSERVANT (*entering*): The queen, the King of Kashi's daughter, said to me, "Nípunika, my dear, ever since His Highness came back from worshipping the sun, he seems a little distracted. See if you can elicit from his friend Mánavaka the reason for this restlessness." How am I going to fool that pseudo-brahmin? But then how long can he keep a secret anyway? He holds it like a drop of dew on the tip of a blade of grass. I'll look for him. (*walking around, looking*) Here he is, Mánavaka, sitting still as a painted monkey. I'll approach him. (*approaching*) My respects to you, sir.

CLOWN: Bless you. (*to himself*) She's a tough cookie. The secret is already popping out of my heart. (*aloud*) Where are you going, Nípunika? Why have you interrupted your music practice? 2.5

NÍPUNIKA: I came to find you, sir, by the queen's order.

CLOWN: What exactly did Her Highness say?

NÍPUNIKA: The queen says you always take her side, and you never ignore her when she's being unfairly neglected.

VIDŪSAKAḤ: 'Niunīe, kiṃ vā vaasseṇa tattha|bhodīe paḍiū-  
laṃ āaridaṃ?

2.10 NIPUṆIKĀ: 'jaṇ|ṇimittam bhaṭṭā ukkaṇṭhido, tae itthiāe  
ṇāmeṇa bhaṭṭiṇā devī ālavida.

VIDŪSAKAḤ (*sva/gatam*): 'kahaṃ? saam evva tattha|bhavadā  
rahassa|bhedo kido. kiṃ dāṇiṃ ahaṃ jihā|yantaṇeṇa  
dukkhaṃ aṇuhavāmi? (*prakāśam*) 'kiṃ āmantidā tattha|  
bhodī «Uvvasi» tti? tae daṃsaṇeṇa ummādidō tattha|  
bhavaṃ na kevalaṃ tattha|bhodiṃ, maṃ pi viṇoda|  
vimuho daḍḍhaṃ piḍedi.

NIPUṆIKĀ (*ātma/gatam*): 'kidaṃ mae bhedaṇaṃ bhaṭṭiṇo  
rahassa|duggassa. (*prakāśam*) 'ajja, kiṃ dāva devīe ṇive-  
demi?

VIDŪSAKAḤ: 'Niunīe, viṇṇavehi tattha|bhodiṃ, «jadāmi  
dāva mia|tiṇhiādo ṇivattedum vaassaṃ, tado devīe mu-  
haṃ pekkhissam» ti.

NIPUṆIKĀ: 'jaṃ aḷḷo āṇavedi.

2.15 *iti niṣkrāntā.*

*nepathye* VAITĀLIKAḤ: jayatu devaḥ!

PRELUDE TO ACT TWO

CLOWN: Nípunika, has my friend done something she didn't like?

NÍPUNIKA: He must have some other woman on his mind. 2.10  
He called the queen by her name.

CLOWN (*to himself*): So he himself has revealed the secret.  
Why am I torturing myself by holding my tongue?  
(*aloud*) Did he call Her Highness "Úrvashi"? Ever since  
he saw her, he's been out of his mind. He's neglecting  
not only the queen but me, too. He doesn't want to play  
with me.

NÍPUNIKA (*to herself*): I breached the fort. The secret is out.  
(*aloud*) What should I say to the queen?

CLOWN: Tell Her Majesty that I'll do my best to wean my  
friend from this mirage. I won't come to see her until  
then.

NÍPUNIKA: As you command, sir.

*Exit.*

2.15

BARD (*from behind the scenes*): Victory to the king!

ā lok'āntāt pratihata|tamo|  
 vṛttir āsām prajānām  
 tuly'ôdyogas tava dina|kṛtaś  
 c' ādhikāro mato naḥ.  
 tiṣṭhaty ekah kṣaṇam adhipatir  
 jyotiṣām vyoma|madhye.  
 ṣaṣṭhe bhāge tvam api divasasy'  
 ātmanaś chanda|vartī. [I]

VIDŪṢAKAḤ (*karnaṃ dattvā*): 'eso kajj'āsaṇādo uṭṭhido ido  
 evva āacchadi vaasso. jāva se pāsa|parivattī homi,

*iti niṣkrāntaḥ.*

*praveśakaḥ.*

PRELUDE TO ACT TWO

You and the sun  
work alike, clearing away darkness  
from the world we live in,  
all the way to the end of space.  
The sun is resting for a while  
in the middle of the sky.  
You, too, can take a break.  
It's the sixth watch of the day.

CLOWN (*listening*): My friend has finished his work and is  
coming this way. I'll join him.

*Exit.*

*End of the opening scene.*

2.20





## **ACT TWO**

*tataḥ praviśaty utkaṇṭhito* RĀJĀ VIDŪŚAKAŚ *ca*.

RĀJĀ:

ā darśanāt praviṣṭā  
sā me sura|loka|sundarī hṛdayam  
bāṇena Makaraketoḥ  
kṛta|mārgam a|vandhya|pātena. [2]

VIDŪŚAKAḤ (*ātma|gatam*): 「saṃpīḍidā khu dāva tavassiṇī  
Kāsi|rāa|puttī.」

RĀJĀ: api rakṣyate bhavatā rahasya|nikṣepaḥ?

2.25 VIDŪŚAKAḤ (*sa|viśādam, ātma|gatam*): 「adisaṃdhido mhi  
dāsīe. aṇṇadhā ṇa vaasso evvaṃ pucchadi.」

RĀJĀ: kiṃ bhavāṃs tūṣṇīm āste?

VIDŪŚAKAḤ: 「evvaṃ mae ṇiantidā jīhā, jaṃ bhavado vi sa-  
hasā paḍivaanaṃ ṇa demi.」

RĀJĀ: yuktaṃ. atha kv' ēdānīm ātmānaṃ vinodayeyaṃ?

VIDŪŚAKAḤ: 「mahāṇasaṃ gacchamha.」

2.30 RĀJĀ: kiṃ tatra.

VIDŪŚAKAḤ: 「tahiṃ pañca|vihassa abbhavahārassa uvaṇada|  
saṃbhārassa joaṇaṃ pekkhamāṇehiṃ sakkam ukkaṇṭhā  
viṇodeduṃ.」

*Now the KING enters, full of longing, together with the CLOWN.*

KING:

That beauty from heaven...  
she entered my heart  
at first sight, through the path  
Love made with his arrow  
that never fails.

CLOWN (*to himself*): I can see why the poor queen is suffering.

KING: I hope you've kept my secret.

CLOWN (*to himself, grieving*): That damned girl tricked me. 2.25  
Otherwise, I wouldn't have had this question from my friend.

KING: Why don't you answer?

CLOWN: I've sealed my mouth so tightly that I can't even answer you.

KING: How nice. So: what shall we do now for fun?

CLOWN: Let's go to the kitchen.

KING: What's happening there? 2.30

CLOWN: We can watch how they put together the five kinds of food.\* It will take our minds off her.

RĀJĀ: tatr' ēpsita|saṃnidhānād bhavān raṃsyate. mayā kha-  
lu dur|labha|prārthanāḥ katham ātmā vinodayitavyaḥ?

VIDŪṢAKAḤ: 「ṇaṃ bhavaṃ tattha|bhodie Uvvasīe daṃsaṇa|  
pahaṃ gado?」

RĀJĀ: tataḥ kiṃ?

2.35 VIDŪṢAKAḤ: 「ṇa kkhu sā dul|laha, tti samatthemī,」

RĀJĀ: pakṣa|pāto 'yam avadhāryatām.

VIDŪṢAKAḤ: 「evvaṃ vaḍḍhadi me kodūhalaṃ. kiṃ tattha|  
bhodi Uvvasī a|dudiā rūveṇa, ahaṃ via virūvadāe?」

RĀJĀ: Māṇavaka, praty|avayavam a|śakya|varṇanām tām  
avehi. samāsataḥ śrūyatām.

VIDŪṢAKAḤ: 「avahido mhi,」

RĀJĀ:

2.40 ābharaṇasy' ābharaṇaṃ,  
prasādhana|vidheḥ prasādhāna|viśeṣaḥ,  
upamānasy' āpi, sakhe,  
pratyupamānaṃ vapus tasyāḥ. [3]

VIDŪṢAKAḤ: 「ado kkhu bhavadā divva|ras'|āhilāsiṇā cādaa|  
vvadaṃ gahidaṃ,」

RĀJĀ: vayasya, viviktād ṛte n' ānyad utsukasya manasaḥ  
śaraṇaṃ asti. tad bhavān pramada|vana|mārgam ādeśa-  
yatu.

ACT TWO

KING: I'm sure there are things you'd enjoy there. But my mind is stuck on the impossible. It's not so easy to relax.

CLOWN: But Úrvashi saw you, didn't she?

KING: So what?

CLOWN: In that case, she's not so impossible to get. 2.35

KING: You're flattering me.

CLOWN: Now I'm curious. Is Úrvashi as beautiful as I'm ugly?

KING: Mánavaka, each and every part of her is beyond description. I'll have to summarize.

CLOWN: I'm all ears.

KING:

Jewels shine  
because she wears them.  
She beautifies beauty  
and out-compares  
all comparison. 2.40

CLOWN: You remind me of those birds who only drink water from the sky.

KING: My friend, when a person is in love, he needs to be alone. Lead me to the garden.

VIDŪṢAKAḤ (*ātma/gatam*): 'kā gadī? (*prakāśam*) 'ido ido  
bhavaṃ, (*parikramya*) 'edena pamada|vaṇa|codideṇa via  
paccuggado bhavaṃ āantuo dakkhiṇa|mārudeṇa.

RĀJĀ (*vilokya*): upapannaṃ viśeṣaṇam asya vāyoḥ. ayam hi

2.45 niṣiñcan mādhavīm etāṃ  
latāṃ, kaundīm ca nartayan,  
sneha|dākṣiṇyayor yogāt  
kāṃ" īva pratibhāti me. [4]

VIDŪṢAKAḤ: 'īdiso evva de ahiṇiveso, (*parikrāmitakena*)  
'edaṃ pamada|vaṇa|duvāraṃ. pavisadu bhavaṃ.

RĀJĀ: praviś' āgrataḥ.

*ubhau praviśataḥ.*

RĀJĀ (*agrato vilokya*): vayasya, na mayā sādhu samarthitam,  
āpat|pratīkāraḥ kila pramada|van' |ōdyāna|praveśa iti.

2.50 vivikṣur yad ahaṃ tūrṇaṃ udyānaṃ tāpa|śāntaye,  
sroto|jav' |ōhyamānasya pratīpa|taraṇaṃ hi tat. [5]

VIDŪṢAKAḤ: 'kahaṃ via?

RĀJĀ:

idam a|su|labha|vastu|prārthanā|dur|nivāraṃ  
prathamam api mano me Pañcabāṇaḥ kṣiṇoti,  
kim uta Malaya|vāt' |ōnmūlit' |āpāṇḍu|patrair  
upavana|sahakārair darśiteṣv anḱureṣu. [6]

ACT TWO

CLOWN (*to himself*): What can I do? (*aloud*) This way, sir.  
(*walking around*). The garden itself has sent a soothing  
breeze from the south to receive you.

KING (*looking*): That's a nice way to describe the wind. For  
soaking the vine of spring, 2.45  
dancing with the winter jasmine  
with passion and empathy in turn,  
the wind plays the role  
of a real lover.\*

CLOWN: Just like what you'd like to be. (*walking around*)  
Here is the gateway to the garden. Enter, sir.

KING: You go first.

*They both enter.*

KING (*looking straight ahead*): I was wrong. The garden of-  
fers no solace when you're in trouble.

Why did I want to come here? 2.50  
To calm the pain of love?  
The flood is sweeping me away,  
and I want to swim upstream.

CLOWN: How's that?

KING:

My mind just won't stop  
seeking the impossible.  
Love is torturing me  
with his five arrows, and now, what is worse,  
the south wind has blown away the yellowed leaves,  
and the mango trees brandish

VIDŪSAKAḤ: 「alam paridevidena. alireṇa icchida|saṃpādaī-  
ttaa Aṇaṅgo evva de sahāo bhavissadi,」

RĀJĀ: pratigṛhītaṃ brāhmaṇa|vacanaṃ.

2.55 *iti parikrāmataḥ.*

VIDŪSAKAḤ: 「pekkhadu bhavaṃ vasanda|ôdāra|sūaam ahirā-  
mattaṇaṃ pamada|vaṇassa,」

RĀJĀ: nanu prati|pādapam ev' ālokayāmi. atra hi

agre strī|nakha|pāṭalaṃ kurabakaṃ  
śyāmaṃ dvayor bhāgayor;  
bāl'āśokam upoḍha|rāga|subhagaṃ  
bhed'ōnmukhaṃ tiṣṭhati;  
īṣad|baddha|rajaḥ|kaṇ'āgra|kapiśā  
cūte navā mañjarī.

mugdhatvasya ca yauvanasya ca, sakhe,  
madhye madhu|śrīḥ sthitā. [7]

VIDŪSAKAḤ: 「eso maṇi|silā|paṭṭa|saṇāho adimutta|ladā|  
maṇḍavo bhamara|saṃghaṭṭa|paḍidehiṃ kusumehiṃ  
saam via kid'ôvaāro bhavantaṃ paḍicchadi. tā aṇuṅṇ-  
hīadu dāva eso,」

2.60 RĀJĀ: yathā bhavate rocate.

*ity upaviśataḥ.*



ACT TWO

their sharp, fresh buds.

CLOWN: Stop whining. Very soon that same Love God will come to your aid and bring you happiness.

KING: A brahmin's blessing received with thanks.

*They walk around.*

2.55

CLOWN: Look at the beauty of the garden, ready to invite spring in.

KING: Don't I see it in tree after tree?

Look at the *kúrabaka*, dark on both sides but  
light red  
on top, like the fingernails of a woman.  
The young *ashóka* is blood-red and ready  
to explode. Fresh clusters of mango blossoms  
are dusted with gold in the middle where the pollen  
has slightly hardened. Spring unfolds  
like a woman poised between innocence  
and fullness.

CLOWN: This pavilion made of vines hanging over a slab of jeweled stone is waiting to welcome you with flowers that have fallen under the weight of the bees. Honor it by taking a seat.

KING: As you please.

2.60

*They both sit down.*

VIDŪṢAKAḤ: 'iha suh'|āsīṇo bhavaṃ lalida|ladā|vilohīamāṇa|  
naṇṇo Uvvaṣi|gadaṃ ukkaṇṭhaṃ viṇodedu,]

RĀJĀ (*niḥśvasya*):

mama kusumitāsv api, sakhe,  
n' ôpavana|latāsu namra|viṭapāsu  
cakṣur badhnāti dhṛtim  
tad|rūp'|āloka|dur|lalitaṃ. [8]

2.65 tad upāyaś cintyatām yathā sa|phala|prārthano bhaveyaṃ

VIDŪṢAKAḤ (*vihasya*): 'bho, Ahallā|kāmuassa Mahindassa  
vajjo, Uvvaṣi|pajjucchuassa bhavado ahaṃ, duve vi ettha  
ummattaā,]

RĀJĀ: ati|snehaḥ khalu kārya|darśi.

VIDŪṢAKAḤ: 'eso cintemi. mā uṇa paridevidēṇa samādhim  
bhindhi,]

*cintām rūpayati.*

2.70 RĀJĀ (*nimittam sūcayitvā, ātma|gatam*):

na su|labhā sakal'|ēndu|mukhī ca sā,  
kim api c' êdam Anaṅga|viceṣṭitam  
abhimukhīṣv iva kāṅkṣita|siddhiṣu  
vrajati nirvṛtim eka|pade manaḥ. [9]

*jār'|āśas tiṣṭhati. tataḥ praviśaty ākāśa|yānen' ÔRVAŚĪ CITRA-  
LEKHĀ ca.*

ACT TWO

CLOWN: Now that you're sitting in comfort, you can let the vines enchant your eyes and perhaps forget about her.

KING (*sighing*):

Vines rich with flowers  
grace the curving branches,  
but my eyes don't rest there.  
They want to see nothing  
but her.

Think of some way to make my wish bear fruit. 2.65

CLOWN (*laughing*): I'm out of my depth in this matter. The thunderbolt couldn't help Indra when he was in love with Ahalya, and I'm not much use to you with Úrvashi.

KING: If you're a good friend, you'll find a way.

CLOWN: Be quiet, I'm thinking. Don't ruin my concentration with your whining.

*Mimes thinking.*

KING (*to himself, indicating a good omen*): 2.70

She's not easy to reach,  
that woman radiant as the full moon.  
Still, the Love God is giving me a sign.  
When what you most want  
is about to happen, a sudden happiness  
floods your heart.

*He waits, hopeful. ÚRVASHI enters through the sky together with CHITRA·LEKHA.*

CITRALEKHĀ: 'halā, kaḥiṃ a|ṇiddiṭṭha|kāraṇaṃ gacchiādi?]

URVAŚĪ: 'sahi, tadā Hemaūḍa|sihare ladā|viḍaveṇa khaṇa|  
vigghid'|āāsa|gamaṇaṃ maṃ ohasia kiṃ dāṇiṃ puccha-  
si?]

2.75 CITRALEKHĀ: 'kiṃ tassa rā'ēsiṇo Purūravassa saāsaṃ patthi-  
dā si?]

URVAŚĪ: 'aam me avahatthida|lajjo vavasāo,]

CITRALEKHĀ: 'ko uṇa sahīe paḍhamam pesido?]

URVAŚĪ: 'hiaam,]

CITRALEKHĀ: 'ado avaraṃ ṇ' atthi me uttaram,]

2.80 URVAŚĪ: 'teṇa hi ādisadu me sahī maggaṃ, jeṇa gacchantīe  
ṇa antar|āo bhava,]

CITRALEKHĀ: 'sahi, vīsaddhā hohi. ṇaṃ bhaavadā deva|gu-  
ruṇā Avarāidaṃ ṇāma sihā|bandhaṇa|vijjaṃ uvadisana-  
teṇa ti|dasa|paḍivakkhassa a|laṅghaṇīā kada mha?]

URVAŚĪ: 'sahi, savvaṃ sumaremi,]

*siddha|mārgam āsādyā.*

CITRALEKHĀ: 'edaṃ bhaavadīe Bhāīrahīe Jamuṇā|saṃgama|  
pāvaṇesu salilesu oloantassa via attāṇaam Paṭṭhāṇassa  
sih"lābharāṇa|bhūdaṃ rā'ēsiṇo bhavaṇaṃ uvagada mha,]

ACT TWO

CHITRA·LEKHA: Hey, where are you going without telling me?

ÚRVASHI: Now you're asking me? You laughed at me when for a moment I was caught on a branch on the Golden Peak.

CHITRA·LEKHA: Are you on your way to see Puru-ravas, that noble king? 2.75

ÚRVASHI: That's exactly what I intend, and I'm not ashamed of it.

CHITRA·LEKHA: Who did you send ahead as your messenger?

ÚRVASHI: My heart.

CHITRA·LEKHA: Then there's nothing more to say.

ÚRVASHI: In that case, show me the best way, one without any obstacles. 2.80

CHITRA·LEKHA: Don't worry. Hasn't Brihas-pati, the guru of the gods, taught us the magic art of tying our hair in the Aparájita knot, which makes us invisible to anyone but the gods?\*

ÚRVASHI: My friend, I remember everything.

*They follow the siddha path.\**

CHITRA·LEKHA: We're close to the palace of that noble king, the jewel in the crown of Pratishthána,\* which seems to be admiring its own beauty as reflected in the purifying waters of the Yámuna and the Ganga, where they meet.

2.85 URVAŚĪ (*vilokya*): 「*ṇaṃ vattavvaṃ «ṭhāṇ' | antara | gado saggo»  
rti.* (*vicārya*) 「*halā, kaḥiṃ ṇu kkhu so āvaṇṇ' | āṇukampī  
bhavē?*」

CITRALEKHĀ: 「*edassiṃ Nandaṇa | vaṇ' | ekka | dese via pamada |  
vaṇe odaria jāṇissāmo.*」

*ubhe avatarataḥ.*

CITRALEKHĀ (*RĀJĀNAṃ dṛṣṭvā, sa | harṣam*): 「*halā, eso kkhu  
paḍham' | ôdido via cando komudiṃ via tumam paḍic-  
chadi.*」

URVAŚĪ (*vilokya*): 「*halā, dāṇiṃ paḍhama | daṃsaṇādo sa |  
visesaṃ pia | daṃsaṇo mahā | rāo paḍihādi.*」

2.90 CITRALEKHĀ: 「*jujjadi. tā ehi, uvasappamha.*」

URVAŚĪ: 「*tirakkharinī | paḍicchaṇṇā pāsa | gadā se bhavia suṇi-  
ssaṃ dāva. pāsa | paḍivattiṇā vaasseṇa saha viaṇe kiṃ pi  
mantaanto ciṭṭhadi.*」

CITRALEKHĀ: 「*jahā de roadi.*」

*yath' | ôktam anuṭiṣṭhataḥ.*

VIDŪṢAKAḤ: 「*bho, cintido mae dul | laha | ppaṇaīṇī | samāam' |  
ôvão.*」

2.95 RĀJĀ *tūṣṇīm āste.*

ACT TWO

ÚRVASHI (*looking eagerly*): Better to call it “heaven itself in a different place.” (*reflecting*) Tell me, my friend. Where would he be, who offers comfort to the distressed? 2.85

CHITRA·LEKHA: We’ll find out. Let’s land in this garden, which looks like it belongs in heaven.

*They descend.*

CHITRA·LEKHA (*seeing the KING, with joy*): There he is, waiting for you as the rising moon waits for his beloved moonlight.\*

ÚRVASHI (*looking*): He’s even more handsome than when I saw him before.

CHITRA·LEKHA: Naturally. Come, let’s go near. 2.90

ÚRVASHI: I’ll keep myself invisible so I can hear what he’s saying. He’s talking to his friend in this lonely place.

CHITRA·LEKHA: As you please.

*They do as described.*

CLOWN: Sir, I think I’ve found a plan to bring you together with the woman who seems so hard to get.

*The KING remains silent.* 2.95

URVAŚĪ: 'kā uṇa eśā itthiā imiṇā patthīamāṇā attāṇaam vi-  
katthedi?

CITRALEKHĀ: 'kiṃ uṇa māṇussaam viḍambīadi,

URVAŚĪ: 'bhāāmi sahasā pahāvādo viṇṇādum,

VIDŪSAKAḤ: 'ṇaṃ bhaṇāmi, cintido mae samāam'ôvāo tti?

2.100 RĀJĀ: tena hi kathyatām.

VIDŪSAKAḤ: 'siviṇa|samāama|āriṇiṃ ṇiddaṃ sevadu bha-  
vaṃ. aha vā tattha|bhodīe Uvvasīe paḍikidiṃ ālihia olo-  
anto ciṭṭha,

URVAŚĪ (*sa|harṣam*): 'hīṇa|satta hīaa, samassasa, samassasa,

RĀJĀ: ubhayam apy an|upapannaṃ.

hṛdayam iṣubhiḥ

kāmasy' āntaḥ sa|śalyam idaṃ sadā.

katham upalabhe

nidrāṃ svapne samāgama|kāriṇīm?

na ca su|vadanām

ālekhye 'pi priyām a|samāpya tām

mama nayanayor

udbāṣpatvaṃ, sakhe, na bhaviṣyati. [10]

2.105 CITRALEKHĀ: 'sudaṃ tue?



ACT TWO

ÚRVASHI: Who could that woman be who is playing hard to get while he begs for her?

CHITRA·LEKHA: You're sounding like a human being again.

ÚRVASHI: I'm afraid to check it out with my superior powers.

CLOWN: Didn't you hear me say I've found a plan?

KING: Fine, tell me.

2.100

CLOWN: Go to sleep. You'll see her in your dream. Another way is to paint a picture of Úrvashi and stare at it.

ÚRVASHI (*joyfully*): Foolish heart, you can stop worrying.

KING: Neither plan is practical.

Deep inside, this heart of mine is riddled  
with the arrows of Love. How can I fall asleep,  
how can I see her in my dream?  
A film of tears will cloud my eyes  
long before I finish painting  
that perfect face.

CHITRA·LEKHA: Did you hear that?

2.105

URVAŚĪ: 'sudam, ṇa uṇa pajjattam hiaassa.

VIDŪSAKAḤ: 'ettio me madi|vihavo.

RĀJĀ (*sa/niḥśvāsam*):

nitānta|kaṭhinām rujaṃ  
 mama na veda sã mānasīm;  
 prabhāva|vidit'ānurā-  
 gam avamanyate v' āpi mām.  
 a|labdha|phala|nī|rasān  
 mama vidhāya tasmiñ jane  
 samāgama|mano|rathān  
 bhavatu Pañcabāṇaḥ kṛtī. [11]

2.110 CITRALEKHĀ: 'sudam tue.

URVAŚĪ: 'haddhī haddhī. maṃ evvaṃ avagacchadi. a|samar-  
 ttha mhi aggado bhavia se paḍivaṇassa. tā pahāva|nim-  
 mideṇa bhujja|vatteṇa saṃpādid'uttarā hodum icchā-  
 mi.

CITRALEKHĀ: 'aṇumadam me.

URVAŚĪ *nātyen' ābhilikhya kṣipati*.

VIDŪSAKAḤ (*dr̥ṣṭvā*): 'avihā avihā! bho, kiṃ ṇu kkhu edaṃ  
 bhuṇṅa|nimmoaṃ via saṃmuhe ṇo ṇivaḍidam?

2.115 RĀJĀ (*vibhāvya*): bhūrja|patra|gato 'yam akṣara|vinyāsaḥ.

VIDŪSAKAḤ: 'ṇaṃ khu a|diṭṭhāe Uvvasīe bhavado paridevi-  
 daṃ suṇia samāṇ'ānurāa|sūaāim akkharāim visajjidāim  
 honti.

ACT TWO

ÚRVASHI: I heard it, but I want to hear more.

CLOWN: That's the limit of my intellection.

KING (*sighing*):

Perhaps she doesn't know how much I want her,  
how much I suffer.

Or else she knows, through her higher power,  
and doesn't care.

The god of love is making sure my hopes of  
being with her  
come to nothing.  
He'll succeed.

CHITRA·LEKHA: You heard it.

2.110

ÚRVASHI: It's horrible. Look how he thinks about me. But I  
can't stand before him and tell him it's not so. I'll create  
a piece of birch-bark and write him a letter.

CHITRA·LEKHA: Go for it.

ÚRVASHI *mimes writing the letter and casting it down*.

CLOWN (*catching sight of it*): Gosh! What's this? Something  
that looks like the skin of a snake has fallen at our feet.

KING (*examining it*): It's a piece of birch-bark with some- 2.115  
thing written on it.

CLOWN: I bet it's a love letter from Úrvashi, who heard your  
groaning while hiding here somewhere and wanted you  
to know she loves you, too.

RĀJĀ: n' āsty a|gatiṛ mano|rathānām. (*grhītv* "ānuvācya ca,  
sa|harṣam) sakhe, prasannas te tarkaḥ!

VIDŪSAKAḤ: ʽjaṃ ettha ālihidaṃ taṃ suṇidum icchāmi,ʼ

URVAŚĪ: ʽsāhu. ajja, ṇāario si,ʼ

2.120 RĀJĀ: śrūyatām. (*vācayati*)

ʽsāmia, saṃbhāviaā jaha ahaṃ tūē a|muṇiā,  
taha aṇurattassa jaī ṇāma tujjha uvari homi,  
kiṃ me lulia|pārijāa|saṇijjaammi suhā  
Ṇandaṇa|vaṇa|vādā avi accuṇḥā sarīrae? [12]

URVAŚĪ: ʽkiṃ ṇu kkhu saṃpadaṃ bhaṇissadi?ʼ

CITRALEKHĀ: ʽṇaṃ bhaṇidaṃ evva kamala|ṇālāamāṇehiṃ  
aṇgehīṃ?ʼ

VIDŪSAKAḤ: ʽdiṭṭhiā mae via bubhukkhideṇa sotthi|vāaṇaṃ,  
uvaladdhaṃ bhavadā samāsāsaṇaṃ,ʼ

2.125 RĀJĀ: samāśvāsanam iti kim ucyate?

tuly' |ānurāga|piśunaṃ, lalit' |ārtha|bandhaṃ,  
patre niveśitam udāharaṇaṃ priyāyāḥ  
utpakṣmaṇo mama, sakhe, madir' |ēkṣaṇāyās  
tasyāḥ samāgatam iv' ānanam ānanena. [13]

ACT TWO

KING: Fantasy has no limits. (*taking it and reading to himself, joyfully*). Good guess, my friend!

CLOWN: Let me hear what she wrote.

ÚRVASHI: At last, you sound like a civilized man.

KING: Listen. (*reads out loud*)

2.120

My lord, I know you love me,  
but if this is what you think of me,  
then you don't know me.  
Withered by my fever  
are the soft flowers I sleep on,  
and the cool winds of heaven  
burn my wasting body.

ÚRVASHI: What will he say now?

CHITRA-LEKHA: Haven't the goose-bumps on his body said it all?\*

CLOWN: You're lucky, like me when I'm hungry and someone sends me food that's been offered to the god. You have reason to feel comforted.

KING: Just "comforted"?

2.125

Delicate meanings,  
feelings just like mine:  
this song inscribed on a leaf  
seems to come straight from her lips  
to mine as she looks into my eyes—  
her eyes wide and drunk with love.

URVAŚĪ: 'ettha ṇo sama|vibhāā pīdi,

RĀJĀ: vayasya, aṅguli|svedena dūṣyerann akṣarāṇi. dhārya-  
tām† ayaṃ priyāyāḥ sva|hastaḥ.

VIDŪŚAKAḤ (*grhītvā*): 'kiṃ dāṇiṃ tattha|bhodī Uvvasī bha-  
vado maṇo|rahāṇaṃ kusumaṃ daṃsia phale viṣaṃva-  
dadi?

2.130 URVAŚĪ: 'halā, jāva ahigamaṇa|kādaraṃ hiaaṃ pajjavatthā-  
vemi, dāva tumaṃ se attāṇaṃ daṃsia jaṃ me khamaṃ  
taṃ bhaṇāhi,

CITRALEKHĀ: 'taha (*iti tiras|kariṇīm apanīya*, RĀJĀNAM *upe-*  
*tya*) 'jedu, jedu mahā|rāo!

RĀJĀ (*sa|harsam*): svāgataṃ bhavatyai. bhadre,

na tathā nandayasi māṃ  
sakhyā virahitā tayā,  
saṃgame pūrvā|dr̥ṣṭ" ēva  
Yamunā Gaṅgayā vinā. [14]

CITRALEKHĀ: 'ṇaṃ paḍhamam meha|rāi disadi. pacchā vij-  
jal|ladā,†

2.135 VIDŪŚAKAḤ (*apavārya*): 'kaḥaṃ, ṇa esā Uvvasī? tattha|bho-  
die ahimadā saha|arī,

CITRALEKHĀ: 'Uvvasī mahā|rāaṃ sirasā paṇamia viṇṇavedi,

RĀJĀ: kim ājñāpayati?

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2.128 *dhāryatām* ed. : *dharyatām* AR 2.134 *vijjalladā* ed. : *vijjulladā*  
AR

ACT TWO

ÚRVASHI: A perfect oneness in love.

KING: Friend, my fingers are sweating. If I hold on to this leaf, I'll smudge the letters. You hold it. It's my love's own hand.

CLOWN (*taking it*): Now that Úrvashi has helped your wishes to blossom, will she not bring them to fruition?

ÚRVASHI: Listen. While I compose my feelings and overcome my fear of meeting him, please show yourself to him and speak as I would speak. 2.130

CHITRA-LEKHA: I will. (*undoing the invisibility charm and approaching the king*) Hail to the king!

KING (*joyfully*): Welcome, my lady.

I was so happy to see you before, when she was  
with you.

Now it's like seeing the Yámuna without the Ganga.

CHITRA-LEKHA: You see the clouds first, don't you, and then comes the lightning.

CLOWN (*aside*): What, is she not Úrvashi? Is she only her friend? 2.135

CHITRA-LEKHA: Úrvashi bows her head to the great king and begs to say...

KING: What does she command?

CITRALEKHĀ: 「maha sur' | āri | saṃbhava duj | jāde mahā | rāo  
evva saraṇaṃ āsi. sā ahaṃ tuha daṃsaṇa | samuttheṇa  
maṇeṇa baliṃ bāhīamāṇā bhūo vi mahā | rāeṇa aṇu-  
kampaṇīa» tti.

RĀJĀ: bhadra | mukhi,

2.140 paryutsukāṃ kathayasi priya | darśanāṃ tām.  
ārtiṃ na paśyasi Purūravasas tad | arthām.  
sādhāraṇo 'yam ubhayoḥ praṇayaḥ smarasya.  
taptena taptam ayasā ghaṭanāya yogaṃ. [15]

CITRALEKHĀ (URVAŚĪM *upetya*): 「halā, ehi. tuvatto vi ṇidda-  
adaraṃ maṇaṃ pekkhia piadamassa de dūdi mhi saṃ-  
vuttā.

URVAŚĪ (*tiras | karinīm apanīya*): 「ammahe, lahuam tue ujjhi-  
da mhi.

CITRALEKHĀ (*sa | smitam*): 「ado muhuttādo jāṇissaṃ, kā kaṃ  
pariccaṃssadi tti. āāraṃ dāva paḍivajja.

URVAŚĪ (*sa | vrīdam*): 「jedu, jedu mahā | rāo.

2.145 RĀJĀ: sundari,



ACT TWO

CHITRA-LEKHA: "When I was in deep trouble because of the demons, the king saved me. But ever since I saw you, I've been tortured by love. Only the king can save me again."

KING: My lady,

You're telling me so much about your charming  
friend

2.140

and the pain of her longing.  
You don't even see Puru-ravas  
and the pain he feels  
for her.

We want one another.  
Our passion is equal.  
You weld iron to iron  
when both are at the point  
of melting.

CHITRA-LEKHA (*approaching ÚRVASHI*): Come quick. He's suffering for you even more than you are for him. I'm *his* messenger now.

ÚRVASHI (*becoming visible*): I never thought you'd desert me so soon.

CHITRA-LEKHA (*smiling*): We'll soon know who deserts whom. Greet the king properly.

ÚRVASHI (*shyly*): Victory to the king.

KING: My beauty,

2.145

mayā nāma jitaṃ, yasya  
tvay” āyaṃ samudīryate  
jaya|śabdaḥ Sahasrākṣād  
āgataḥ puruṣ|āntaraṃ. [16]

*haste grhītv” āinām upaveśayati.*

VIDŪṢAKAḤ: 「bhodi, raṇṇo pia|vaasso bamhaṇo kiṃ ṇa  
vandiadi?»

URVAŚĪ sa|smitaṃ praṇamati.

2.150 VIDŪṢAKAḤ: 「sotthi bhodi.»

*nepathye* DEVA|DŪTAḤ: Citralekhe, tvaray’ Ōrvaśim.

muninā Bharatena yaḥ prayogo  
bhavatiṣv aṣṭa|ras|āśrayo niyuktaḥ,  
lalit’|ābhinayaṃ tam adya bhartā  
marutāṃ draṣṭu|manāḥ sa|loka|pālaḥ. [17]

*sarve ākarnayanti.* URVAŚĪ viśādaṃ nāṭayati.

CITRALEKHĀ: 「sudaṃ tue deva|dūdassa vaṇaṃ. aṇumāṇi-  
adu mahā|rāo.»

2.155 URVAŚĪ: 「ṇa tthi me vāā|vihavo.»

CITRALEKHĀ: 「mahā|rāo, para|vaso aam jaṇo. tā mahā|rāeṇa  
abbhaṇuṇṇādā icchadi devesu aṇ|avaraddhaṃ attāṇaam  
kāduṃ.»

RĀJĀ (*katham cid vācam vyavasthāpya*): n’ āsmi bhavatyor  
īśvara|niyoga|pratyarthī. smartavyas tv ayaṃ janaḥ.

ACT TWO

Victory is surely mine  
now that you've shifted this word  
from Indra to another man—  
to me.

*He takes her by the hand and seats her.*

CLOWN: Lady, what about me, your friend's companion,  
and a Brahmin at that? Don't you want to say hello to  
me?

ÚRVASHI *smiles and bows to him.*

CLOWN: Bless you.

2.150

MESSENGER OF THE GODS (*from backstage*): Chitra-lekha,  
hurry Úrvashi along.

That play Bhárata trained you to perform  
in perfect grace, with all eight rasas—  
Indra wants to see it today  
together with the other lords of the world.

*All listen. ÚRVASHI mimes despair.*

CHITRA-LEKHA: You heard what the messenger said. Take  
your leave of the king.

ÚRVASHI: I'm speechless.

2.155

CHITRA-LEKHA: Lord, she's not her own mistress. She asks  
your permission to fulfill her duties lest she offend the  
gods.

KING (*speaking with great difficulty*): I don't want to interfere  
with your duties to your master. Just remember me.

URVAŚĪ *viyoga|duḥkham rūpayanti sakhyā saha niṣkrāntā.*

RĀJĀ (*sa|niḥśvāsam*): sakhe, vaiyarthiyam iva cakṣuṣaḥ saṁprati.

2.160 VIDŪSAKAḤ (*patraṁ darśayitu|kāmaḥ*): 'ṇaṁ edaṁ... (*ity ardh'*)*ôkte ātma|gatam*) 'haddhī haddhī. Uvvasi|daṁsaṇa|vimhidenā mae taṁ bhujja|vattaam pabbhaṭṭaṁ pi hatthādo pamādena ṇa viṇṇādaṁ.

RĀJĀ: kim asi vaktu|kāmaḥ?

VIDŪSAKAḤ: 'mā bhavaṁ aṅgāiṁ muñcadu. daḍḍhaṁ khu tui baddha|bhāvā Uvvasī. ṇa sā ido|gadaṁ aṇurāaṁ siḍhiledi.

RĀJĀ: mam' āpy etad āśaṁsi manah. tayā khalu prasthāne  
an|īśayā śarīrasya  
hṛdayaṁ sva|vaśaṁ mayi  
stana|kampa|kriyā|lakṣyair  
nyastaṁ niḥśvasitair iva. [18]

2.165 VIDŪSAKAḤ (*ātma|gatam*): 'vevadi me hiaaṁ. imaṁ velaṁ tattha|bhavadā tassa bhujja|vattassa ṇāma geṇhidavvaṁ bhavissadi tti.

RĀJĀ: ken' êdānīm dṛṣṭiṁ vilobhayāmi? (*smṛtvā*) āḥ, upanaya bhūrja|patraṁ.

VIDŪSAKAḤ (*viṣādaṁ nāṭayati*): 'hanta, ṇa dīsadi. gadaṁ Uvvasi maggeṇa.

RĀJĀ: sarvatra pramādī vaidheyah. nanu vicinotu bhavān.

ACT TWO

ÚRVASHI *exits, showing her grief at separation.*

KING (*sighing*): My friend, there is no longer any point in having eyes.

CLOWN (*wanting to show him the letter*): Look at this.... 2.160  
(*stops in the middle of the sentence; to himself*) Oh no. I was dazzled by seeing Úrvashi. I didn't even notice that the letter fell from my hand.

KING: What are you trying to say?

CLOWN: Don't take it too hard. Úrvashi is obviously very much in love with you. She won't let go of this kind of feeling.

KING: That's my feeling, too. As she was leaving,  
powerless to stay,  
she was sighing, as I could see  
from her quivering breasts.  
She seemed to be leaving her heart  
in my hands.

CLOWN (*to himself*): My heart is shaking, too. Any minute 2.165  
now my friend may ask to see that birch-leaf letter.

KING: Is there anything left to engage my eyes? (*remembering*) Oh yes. Bring me that letter.

CLOWN (*in despair*): I can't find it. It went away with Úrvashi.

KING: You idiot. You're always losing things. Could you please go and find it?

VIDŪSAKAḤ (*utthāya*): 'ṇaṃ ido bhavē. ido bhavē, (*iti vice-tavyaṃ nāṭayati*.)

2.170 *tataḥ praviśati* KĀŚI|RĀJA|PUTRĪ *sa|parivārā*.

DEVĪ: 'hañje Niuṇie, saccaṃ tue bhaṇidaṃ, imaṃ ladā|gharaṃ pavisanto ajja|Māṇavaa|sahāo ajja|utto diṭṭho tti.

NIPUṆIKĀ: 'kiṃ aṇṇahā bhaṭṭiṇī mae viṇṇavida|puvā?

DEVĪ: 'teṇa hi lad' | antaridā suṇissaṃ dāva se viśaddha| mantidāim.\*

NIPUṆIKĀ: 'jaṃ bhaṭṭiṇīe ruccadi.

2.175 DEVĪ (*parikramya*): 'hañje Niuṇie, kiṃ edaṃ jiṇṇa|cīraṃ via ido|muhaṃ dakkhiṇa|mārudeṇa āṇiadi?

NIPUṆIKĀ (*vibhāvya*): 'bhaṭṭiṇi, paḍivattaṇa|vibhāvid' | ak-kharaṃ bhujja|vattaṃ khu edaṃ. hanta, bhaṭṭiṇīe evva ṇeura|koḍie laggam. (*grhītvā*) 'kahaṃ. vāciadu?

DEVĪ: 'aṇuvācehi dāva ṇaṃ. jadi a|viruddhaṃ tado suṇi-ssam.

NIPUṆIKĀ (*tathā kṛtvā*): 'bhaṭṭiṇi, taṃ evva kolīṇaṃ via paḍihādi. bhaṭṭāraṃ uddisā Uvvasīe kavva|bandho tti takkemi. ajja|Māṇavaa|ppamādeṇa amhāṇaṃ hatthaṃ gado tti.

DEVĪ: 'teṇa hi se gahid' | atthā homi.

2.180 NIPUṆIKĀ RĀJÑĀ *pūva|vācitaṃ vācayati*.

'sāmia, saṃbhāviaā jaha ahaṃ tūcē a|muṇiā,  
taha aṇurattassa jaī ṇāma tujjha uvari homi,  
kiṃ me lulia|pārijāa|saṇijjaammi suhā

ACT TWO

CLOWN (*getting up*): Should be here somewhere. Or maybe over there. (*Mimes searching.*)

*Enter the QUEEN with her retinue.*

2.170

QUEEN: Nípunika, what you said is true. My husband was seen entering this pavilion along with his friend Mánava-  
vaka.

NÍPUNIKA: Did I ever mislead you?

QUEEN: In that case, I'll hide behind these bushes and listen to their private conversation.

NÍPUNIKA: As Your Highness wishes.

QUEEN (*walking around*): Nípunika, what's this old rag that the south wind has blown in our path? 2.175

NÍPUNIKA (*examining it*): Mistress, it's a piece of birch-bark with letters on the other side. Oh, it's stuck on the clasp of your anklet. (*taking hold of it*) Can I read it out?

QUEEN: First read it to yourself. It it's appropriate, you can read it to me.

NÍPUNIKA (*doing so*): Mistress, this is scandalous. I think it's a poem written by Úrvashi for the king. It's come into our hands through the clumsiness of Mánava-  
vaka.

QUEEN: In that case, I'd like to hear what it says.

NÍPUNIKA *reads out what the KING had read earlier.*

2.180

My lord, I know you love me,  
but if this is what you think of me  
then you don't know me.  
Withered by my fever

Ṇandaṇa|vaṇa|vādā avi accuṇhā sarīrae? [19]

DEVĪ: 'imiṇā evva uvāṇeṇa accharā|kāmuam pekkhāmi,

*iti parijana|sahitā latā|grhaṃ parikrāmati.*

VIDŪSAKAḤ: 'bho vaassa, kiṃ edaṃ pavaṇa|vasa|gāmī pa-  
mada|vaṇa|samīva|gada|kīlā|pavvada|perante dīsadi?

2.185 RĀJĀ (*utthāya*): bhagavan Vasanta|priya dakṣiṇa|vāyo,

vās'|ārthaṃ hara saṃbhṛtaṃ surabhiṇā  
pauṣpaṃ rajo vīrudhām.

kiṃ mithyā bhavato hṛtena dayitā|  
sneha|sva|hastena me?

jānīte hi mano|vinodana|phalair  
evaṃ|vidhair dhāritaṃ

kām'|ārtaṃ janam Añjanām prati bhavān  
ālakṣita|prārthanaḥ. [20]

NIPUṆIKĀ: 'bhaṭṭiṇi, edassa evva bhujja|vattassa aṇṇesaṇā  
vaṭṭadi,

DEVĪ: 'pekkhāmi,

VIDŪSAKAḤ: 'bho, milāamāṇa|kesara|cchaviṇā mora|picche-  
ṇa vippaladdho mhi,

2.190 RĀJĀ: sarvathā hato 'smi.



ACT TWO

are the soft flowers I sleep on,  
and the cool winds of heaven  
burn my wasting body.

QUEEN: I'll make a present of it to that lover of dancing girls.

*With her retinue, she walks around the pavilion.*

CLOWN: What's that I'm seeing blown by the wind near the hillock in the garden?

KING (*rising*): Oh south wind, friend of Spring:

2.185

Steal as much as you like of the fragrant pollen  
that Spring has saved up in the flowers.  
What do you gain by stealing a letter  
written by my lover with her own hand?  
You should know from your own experience  
how someone in love keeps himself alive  
by hanging on to such things.  
Remember Ánjana: you too  
were once in love.\*

NÍPUNIKA: Mistress, I think a search is going on for this letter.

QUEEN: We'll see.

CLOWN: Oh, it's only a peacock feather that looked like a faded *késara* flower. I was confused.

KING: I'm totally ruined.

2.190

DEVĪ (*upetya*): 'ajja|utta, alaṃ āveṇa. eḍaṃ taṃ bhujja|  
vattaṃ.

RĀJĀ (*sa/sambhramam*): aye, iyaṃ devī. svāgataṃ devyai!

VIDŪṢAKAḤ (*apavārya*): 'dur|āgadaṃ dāṇiṃ saṃvuttaṃ.

RĀJĀ (*jan'āntikam*): sakhe, kim atra pratividheyaṃ?

2.195 VIDŪṢAKAḤ: 'lottaṇa gahidassa kumbhīlaassa atthi vā paḍi-  
vaṇṇaṃ?

RĀJĀ (*apavārya*): mūḍha, n' āyaṃ parihāsa|kālaḥ. (*prakāśam*)  
devi, n' ēdaṃ mayā mṛgyate. tat khalu mantra|patraṃ  
yad|anveṣaṇāya mam' āyam ārambhāḥ.

DEVĪ: 'juggadi attaṇo sohaggaṃ pacchādeduṃ?

VIDŪṢAKAḤ: 'bhodi, tuvaṛehi se bhoṇaṃ jaṃ pitta'ōvasama-  
ṇa|samatthaṃ bhodi.

DEVĪ: 'Ñiṇṇie, sohaṇaṃ khu bamhaṇeṇa āsāsido vaasso.

2.200 VIDŪṢAKAḤ: 'bhodi, ṇaṃ pekkha. savvo āsāsido citta|bho-  
ṇeṇa.

RĀJĀ: mūrkhā, balāḍ aparādhinaṃ mām pratipādayasi.

DEVĪ: 'ṇ' atthi bhavado avarāho. ettha ahaṃ evva avaraddhā  
jā paḍiūla|daṃsaṇā bhavia aggado de ciṭṭhāmi. Ñiṇṇie,  
ehi, gacchamha.

ACT TWO

QUEEN (*approaching*): Don't be ruined, dear. Here's the letter.

KING (*agitated*): Oh no, it's the queen. Welcome to the queen!

CLOWN (*aside*): It's a catastrophe.

KING (*aside, to the CLOWN*): What do we do now?

CLOWN: What's there to say to a thief who's caught red-handed with the loot? 2.195

KING (*aside*): This is no time to joke around. (*aloud*) I'm not looking for that. I've been searching for an official document.

QUEEN: Why do you want to hide your happiness?

CLOWN: Mistress, feed him something quickly as an antidote to this attack of bile that's making him crazy.

QUEEN: Nípunika, this brahmin knows how to comfort his friend.

CLOWN: Mistress, don't you know that really good food makes everybody well? 2.200

KING: Idiot, you're making me even more of an offender than I am.

QUEEN: You've committed no offense. I'm the one who has offended by standing in your line of vision when you clearly don't want to see me. Come, Nípunika. Let's go.

*kopaṃ nāṭayitvā prasthitā.*

RĀJĀ:

aparādhī nām' āhaṃ.  
 prasīda, rambhoru. virama saṃrambhāt.  
 sevyo janaś ca kupitaḥ,  
 kathaṃ nu dāso nir|aparādhah? [21]

2.205 *iti pādāyoh patati.*

DEVĪ (*ātma|gatam*): 「mā khu lahu|hiaā ahaṃ aṇuṇaṃ bahu  
 maṇṇe. kiṃ tu dakkhiṇṇa|kidassa pacchā|dāvassa bhā-  
 emi.」

RĀJĀNAM *apahāya sa|parivārā niṣkrāntā.*

VIDŪṢAKAḤ: 「pāusa|ṇadī via a|ppasaṇṇā gadā devī. utt̐hehi.」

RĀJĀ (*utthāya*): n' ēdam an|upapannaṃ. paśya:

2.210 priya|vacana|śato 'pi yośitām  
 dayita|jan'ānunayo rasād ṛte  
 praviśati hṛdayaṃ na tad|vidām,  
 maṇir iva kṛtrima|rāga|yojitaḥ. [22]

VIDŪṢAKAḤ: 「aṇuūlaṃ ettha|bhavado edaṃ. ṇa hu akkhi|  
 dukkhido ahimuhe dīva|sihaṃ sahedi.」

RĀJĀ: mā m' āivaṃ. Urvaśi|gata|manaso 'pi me sa eva  
 devyām bahu|mānaḥ. kiṃ tu praṇipāta|laṅghanād aham  
 asyām dhairyam avalambīsyē.

ACT TWO

*She starts to leave, miming anger.*

KING:

I'm clearly the offender.  
Forgive me.  
Don't be so hard.  
When the mistress is upset,  
can the servant be free from blame?

*He falls at her feet.*

2.205

QUEEN (*to herself*): I mustn't be easy on him. I can't be weak.  
What worries me, however, is that I'll regret it later.

*She exits with her retinue, leaving the KING behind.*

CLOWN: She's rushed off, still mad, like a river in spate. Let's go.

KING (*rising*): It's only natural. See:

You can say it a hundred times, but women  
always know  
when you're not speaking from the heart.  
An expert can always tell a colored rock  
from a real jewel.

2.210

CLOWN: This will work to your benefit. A person suffering from an eye disease cannot bear to stare into a lamp.\*

KING: Don't say that. Even though I'm in love with Úrvashi, I still have a lot of respect for the queen. Still, I fell at her feet and she walked away from me. I have my pride.

VIDŪṢAKAḤ: 'ciṭṭhadu dāva bhavado dhīradā. bubhukkhi-  
dassa bamhaṇassa jīvidaṃ avalambadu bhavaṃ. samao  
kkhu de ṇhāṇa|bhoṇaṃ seviduṃ.

RĀJĀ (*ūrdhvam avalokya*): gatam ardhaṃ divasasya. atah  
khalu

2.215

uṣṇāluḥ śīśire niṣīdati taror  
mūl'|ālavāle śikhī.  
nirbhidy' ōpari karṇikāra|mukulāny  
āliyaṭe ṣaṭ|padaḥ.  
taptaṃ vāri vihāya tīra|nalinīm  
kāraṇḍavaḥ sevate.  
krīḍā|veśmani c' āiṣa pañjara|śukaḥ  
klānto jalaṃ yācate. [23]

*iti niṣkrāntāḥ sarve.*

*iti mahā|kavi|Kālidāsa|viracite Vikramorvaśīye  
dvitīyo 'ṅkaḥ.*

ACT TWO

CLOWN: Forget about your pride. You might save the life of your brahmin friend, who's dying of hunger. It's time for a bath and a meal.

KING (*looking upwards*): It's high noon.

The peacock rests in the cool water at the foot  
of the tree. 2.215

A bee breaks open the red bud and hides inside.  
A duck flees the burning river, reaching for the lotus  
on the shore.

In the palace playhouse, in its cage, the parrot cries:  
"Water! Water!"

*Exeunt omnes.*

*End of Act Two of "How Úrvashi was Won"*  
*by the great poet Kali-dasa*





## **PRELUDE TO ACT THREE**

3.1 *tataḥ praviśato* BHARATA|ŚIṢYAU.

PRATHAMAḤ: sakhe Pallava, Mahendra|sadanam gacchat”  
ôpādhyāyena tvam āsanam parigrāhitaḥ. agni|śaraṇa|  
saṃrakṣaṇāya sthāpito ’ham. ataḥ pṛcchāmi: api guroḥ  
prayogeṇa divyā pariśad ārādhitā?

DVITĪYAḤ: “Gālava, ṇa āṇe ārāhidā ṇa va tti. tassim uṇa  
Sarassadi|kida|kavva|bandhe Lacchī|saamvare tesu tesu  
ras’|antaresu Uvvasī tammaā āsi.

PRATHAMAḤ: sa|doṣ’|āvakāśa iva te vākya|śeṣaḥ.

3.5 DVITĪYAḤ: “āma. tahiṃ Uvvasīe vaṇam pamāda|kkhalidaṃ  
āsi.

PRATHAMAḤ: katham iva?

DVITĪYAḤ: “Lacchī|bhūmiāe vaṭṭamāṇā Uvvasī Vāruṇī|bhū-  
miāe vaṭṭamāṇāe Meṇaāe pucchidā: «sahi, samāda ede  
tellokka|purisā sa|Kesavā loa|vālā. kadamassim de bhāv’|  
āhiniveso?» tti.

PRATHAMAḤ: tatas tataḥ?

DVITĪYAḤ: “tado tāe «Purisottame» tti bhaṇidavve «Purūra-  
vasi» tti ṇiggadā vāṇī.

3.10 PRATHAMAḤ: bhavitavyat”|ānuvidhāyīn’ īndriyāṇi. na khalu  
tām abhikruddho guruḥ?

DVITĪYAḤ: “sattā uvajjhāeṇa. Mahindeṇa uṇa aṇuggahidā.

---

<sup>i</sup> Vishnu

*Enter TWO PUPILS of BHÁRATA.*

3.1

FIRST PUPIL: Pállava my friend, you went with our teacher, didn't you, carrying his seat to Indra's palace. I had to stay here to take care of the fire room. I want to ask you if that audience of gods enjoyed our teacher's production.

SECOND PUPIL: Gálava, I don't know if they liked it or not. What I can say is that Úrvashi lost herself in places where various emotions were expressed. The play was composed by Sarásvati herself and called "Lakshmi's Bridegroom Choice," but...\*

FIRST: It sounds like something went wrong.

SECOND: Yes. Úrvashi stumbled in saying her lines.

3.5

FIRST: How so?

SECOND: She was playing the role of Lakshmi and was asked by Ménaka, who was playing Váruni, as follows. "My friend, all the great men in the cosmos are gathered here, as are the gods who rule the world, including Késhava. Which of them excites you?"

FIRST: Then what?

SECOND: She was supposed to say "Purushóttama,"<sup>i</sup> but what came out of her mouth was "Puru·ravas."

FIRST: Our senses follow our destiny. I hope our teacher was not angry.

3.10

SECOND: He cursed her. Then Indra showed compassion.

PRATHAMAḤ: katham iva?

DVITĪYAḤ: 「jeṇa mama uvadeso tue laṅghido, teṇa ṇa de  
divvaṃ ṭhāṇaṃ bhavissadi» tti uvajjhāssa sāvo. Puran-  
dareṇa uṇa lajj」|āvaṇada|muhiṃ Uvvasiṃ pekkhia ev-  
vaṃ bhaṇidaṃ «jassiṃ baddha|bhāvā si tumāṃ, tassa  
me raṇa|sahāssa rā」|ēsiṇo piāṃ karaṇiāṃ. sā tumāṃ  
Purūravasaṃ jahā|kāmaṃ uvacitṭha, jāva so tui diṭṭha|  
saṃtāno† bhodi» tti.\*

PRATHAMAḤ: sadṛśaṃ puruṣ'āntara|vido Mahendrasya.

3.15 DVITĪYAḤ (*sūryam avalokya*): 「kadhā|pasaṅgeṇa avaraddhā  
ahisea|velā uvajjhāssa. tā ehi. se pāsa|parivattiṇo homha,

*iti niṣkrāntau.*

*miśra|viṣkambhakah.*

---

3.13 tui diṭṭhasaṃtāno AR : paridiṭṭhasaṃtāno ed.

PRELUDE TO ACT THREE

FIRST: How is that?

SECOND: Our teacher cursed her by saying, "Since you failed to follow my instruction, you will have no place in the world of the gods." Indra saw her with her head bent in shame and said, "I owe a favor to the man you were thinking about. He helped me in battle. You may stay with Puru-ravas, as you wish to, until he sees a child from you."

FIRST: How like Indra that is. He knows how people feel.\*

SECOND (*looking at the sun*): From all this talk, we've lost track of our job. It's time for our teacher to take his bath. Come. Let's go find him. 3.15

*Exeunt.*

*End of Prelude.*



## **ACT THREE**

*tataḥ praviśati* KAÑCUKĪ.

KAÑCUKĪ:

sarvaḥ kalye vayasi yatate  
labdhum arthān kuṭumbī.  
paścāt putrair apahr̥ta|bharah  
kalpate viśramāya.  
asmākaṁ tu prati|dinam iyaṁ  
sādayantī śarīraṁ  
sevā|kāra pariṇatir. aho,  
strīṣu kaṣṭo 'dhikāraḥ. [1]

3.20 (*parikramya*) ādiṣṭo 'smi sa | niyamayā Kāśi | rāja | putryā:  
«vrata|saṁpādan'|ārthaṁ mayā mānam utsr̥jya Nipuṇi-  
kā|mukhena pūrvam yācito mahā|rājah. tad eva mad|  
vacanād vijñāpay'» ēti. yāvad idānīm avasita|saṁdhyā|  
jāpyam mahā|rājaṁ paśyāmi. (*parikramy' āvalokya ca*)  
ramaṇīyah khalu divas'|āvasāna|vṛttānto rāja|veśmani!  
iha hi

utkīrṇā iva vāsa|yaṣṭiṣu niśā|  
nidr'"|ālasā barhiṇo.  
dhūpair jāla|viniḥṣṭair valabhayaḥ  
saṁdigdha|pārāvataḥ.  
ācāra|prayataḥ sa|puṣpa|baṣiṣu  
sthāneṣu c' ārciṣmatih  
saṁdhyā|maṅgala|dīpikā vibhajate  
śuddh'|ānta|vṛddho janah. [2]

(*nepathy'|ābhimukhaṁ dr̥ṣṭvā*) aye, ita eva prasthito devah.

parijana|vanitā|kar'|ārpitābhiḥ  
parivṛta eṣa vibhāti dīpikābhiḥ



*Enter the* MANAGER OF THE HAREM.

MANAGER OF THE HAREM:

When he's young, a man tries to make money for  
his family.

Later, his sons take over, so he can rest.

But I—I have to work every day,  
and my body is wearing out.

This job has become my prison.

Managing women is not easy.

*(walking around)* The queen, who is strict about her rituals, 3.20  
said to me: "Putting aside my pride, I've sent a message  
to the king through Nípunika in order to fulfill my vow.  
You tell him again, in my name." I'll go find the king,  
who must have finished his evening prayers. *(walking  
and looking)* How beautiful is the evening hour in the  
palace!

Sleepy peacocks on their perches, still as stone.

Incense pouring from the windows, covering  
the eaves

like pigeons in flight.

Next to the twilight offerings of food and flowers,  
old women from the palace, keen on tradition,  
re-arrange the burning lamps.

*(looking backstage)* Here comes the king.

Lamps, held high by women,  
cast a glow around him like bright red flowers  
on the slopes of a mountain, walking,

gírī iva gatimān a|pakṣa|lopād  
anutaṭa|puṣpita|karṇikāra|yaṣṭiḥ. [3]

yāvad enam avalokana|mārge sthitaḥ pratipālayāmi.

3.25 *tataḥ praviśati yathā|nirdiṣṭo RĀJĀ VIDŪSAKAŚ ca.*

RĀJĀ (*ātma|gatam*):

kāry'|āntarī'|ōtkañṭham  
dinaṃ mayā nītam an|ati|kṛcchreṇa.  
a|vinoda|dīrgha|yāmā  
katham nu rātrir gamayitavyā? [4]

KAÑCUKĪ (*upagamyā*): jayatu, jayatu devaḥ. devī vijñāpay-  
ati «mañi | harmya | prṣṭhe su | darśanaś candraḥ. tatra  
saṃnihitena devena pratipālayitum icchāmi yāvac Can-  
dra|Rohiṇī|yoga» iti.

RĀJĀ: vijñāpyatām devī «yas tava cchanda» iti.

3.30 KAÑCUKĪ: tathā.

*iti niṣkrāntaḥ.*

RĀJĀ: vayasya, kiṃ param'|ārthata eva devyā vrata|nimitto  
'yam ārambhaḥ syāt?

VIDŪSAKAḤ: 'bho, takkemi jāda|pacchā|dāvā tattha|bhodī  
vad'|āvadesena tattha|bhavado paṇipāda|laṅghaṇaṃ  
pamajjidu|kāma tti.

ACT THREE

wings intact.\*

I'll wait for him here where he can see me.

*Enter the KING as described, along with the CLOWN.*

3.25

KING (*to himself*):

Work kept me busy.  
I somehow got through the day.  
I didn't have time  
to miss her. But now, with nothing  
to divert my mind, how will I pass  
the long watches of the night?

MANAGER OF THE HAREM (*approaching*): Hail to the king.  
The queen humbly requests: "The moon is beautiful to  
look at from the roof of the diamond palace. I'd like to  
watch from there, in the company of Your Highness,  
when he joins his wife, Róhini."\*

KING: Tell her I'd love to do whatever she wants.

MANAGER OF THE HAREM: Yes, sir.

3.30

*Exit.*

KING: My friend, do you think the queen is really performing this ritual for its own sake?

CLOWN: My guess is that she's feeling sorry for walking away from you when you were at her feet, and she's using the ritual as an excuse to wash away her mistake.

RĀJĀ: upapannaṃ bhavān āha. tathā hi,

3.35 avadhūta|praṇipātāḥ  
paścāt saṃtapyamāna|manaso 'pi  
nibhṛtair vyapatrapante  
dayit'|ānunayair manasvinyah. [5]

tad ādeśaya maṇi|harmya|prṣṭha|mārgaṃ.

VIDŪSAKAḤ: 'ido ido bhavaṃ. imiṇā Gaṅgā|taraṅga|sassirī-  
eṇa phaliha|maṇi|sovāṇeṇa ārohadu bhavaṃ pados'|āva-  
sara|ramaṇīaṃ maṇi|hammiam.₃

RĀJĀ: āroh' āgrataḥ.

*sarve sopān'ārohanaṃ nātayanti.*

3.40 VIDŪSAKAḤ (*vilokya*): 'bho, paccāsaṇṇeṇa cand'|ôdaeṇa ho-  
davaṃ. jadhā timira|reīamāṇaṃ puvva|disā|muhaṃ  
āloa|suhaaṃ dīsadi.₃

RĀJĀ: samyag āha bhavān.

udaya|gūḍha|śasāṅka|marīcibhis  
tamasi dūratarāṃ pratisārite,  
alaka|saṃyamanād iva locane,  
harati me Harivāhana|diṇ|mukhaṃ. [6]

VIDŪSAKAḤ: 'hī hī bho, eso khaṇḍa|modaa|sassirīo udido  
rāa du|ādīṇaṃ.₃

RĀJĀ (*sa/smitam*): sarvatr' āudarikasy' ābhyavahāryam eva  
viśayaḥ. (*prāñjalih praṇipatyā*) bhavan kṣapā|nātha,

ACT THREE

KING: You must be right. You know,

Women who reject you when you beg them  
regret it later. Show them a little  
discrete affection, and they become  
even more embarrassed.

3.35

So lead the way to the roof of the diamond palace.

CLOWN: This way, sir. Please climb the crystal-white steps,  
sparkling like the Ganga's waves. Notice how delightful  
the diamond palace is as the sun sets.

KING: You go first.

*They climb the stairs.*

CLOWN (*looking*): The moon must be about to rise. The eastern sky is being emptied of darkness. It's a breathtaking vision.

3.40

KING: Well said.

Light from the rising moon, still hidden,  
drives away darkness. The eastern sky  
arrests my eyes like a woman  
drawing back her hair.

CLOWN: Hey, the King of Brahmins is rising, white as a sweet ball of rice.

KING (*smiling*): For someone focused on his stomach, everything looks like food. (*folding his hands over his head in prayer*) Lord of the night,

3.45 ravim āvasate satām kriyāyai,  
 sudhayā tarpayate surān pitṛīmś ca,  
 tamasām niśi mūrchatām nihantri,  
 Hara|cūḍā|nihit'|ātmane namas te. [7]

VIDŪSAKAḤ: 'bho, bamhaṇa|saṃkāmid'|akkhareṇa de pidā|  
 mahēṇa abbhaṇuṇṇādo āsaṇa|tṭhido hohi, jāva ahaṃ pi  
 suh'|āsīṇo homi.]

RĀJĀ (VIDŪSAKA/*vacanam parigrhy' ōpaviṣṭaḥ*): (*pariḥjanam  
 vilokya*) abhivvyaktāyām candrikāyām kiṃ dīpikā|pau-  
 naruktyena? viśrāmyantu bhavatyāḥ.

PARIJANAḤ: 'jaṃ devo āṇavedi.]

*iti niṣkrāntāḥ.*

3.50 RĀJĀ (*candram avalokya*): vayasya, paraṃ muhūrtād āgama-  
 nam devyāḥ. tad vivikte kathayiṣyāmi svām avasthām.

VIDŪSAKAḤ: 'ṇaṃ dīsadi evva sā. kiṃ tu tārisaṃ aṇurāṃ  
 pekkhia sakkaṃ āsā|bandheṇa attāṇaṃ dhāredum.]

RĀJĀ: evam etat. balavān punar mama manaso 'bhitāpaḥ.

nadyā iva pravāho  
 viṣama|śīlā|saṃkaṭa|skhalita|vegāḥ,  
 vighnita|samāgama|sukho  
 Manasiśayaḥ śata|guṇi|bhavati. [8]

You are one with the sun  
 so that good people can pray.\*  
 You feed gods and ancestors  
 delicious rays.  
 You kill the darkness  
 that wells up in the night.  
 I bow to you, appearing  
 on Shiva's head.

3.45

CLOWN: Sir, your grandfather, the Moon, is sending you a message via me, a good brahmin, asking you to have a seat—so that I can sit down too.

KING (*adopting the CLOWN's suggestion, sits down.*): (*studying the people around him*) Why duplicate this flooding moon-light? Ladies: take your lamps and leave.

RETINUE: As the king commands.

*Exeunt.*

KING (*looking at the moon*): The queen is not here yet. 3.50  
 Meanwhile, while we're alone, let me tell you how I feel.

CLOWN: I can see how you feel. But since you're sure of her love, you should have enough hope to keep you going.

KING: That's true. But the pain is unbearable.

Like a torrent smashing against boulders,  
 passion becomes a hundred times stronger  
 when blocked.

VIDŪSAKAH: 'jadhā parihāmaṇehim aṅgehīm ahiaṃ sohasi,  
tadhā a|dūre pia|samāgamaṃ te pekkhāmi.]

3.55 RĀJĀ (*nimittam sūcayitvā*): vayasya,

vacobhir āsā|jananair bhavān iva guru|vyatham  
ayaṃ māṃ spanditair bāhur āśvāsayati dakṣiṇaḥ. [9]

VIDŪSAKAH: 'ṇa kkhu aṇṇadhā bamhaṇassa vaanaṃ.]

RĀJĀ *sa|pratyāśas tiṣṭhati. tataḥ praviśaty ākāśa|yānen' ābhisā-  
rikā|veṣ'* ŌRVAŚĪ CITRALEKHĀ *ca.*

URVAŚĪ (*ātmānam vilokya*): 'sahi, roadi de aaṃ app'|āharaṇa|  
bhūside ṇil'|amsua|pariggaho ahisāriā|veso?]

3.60 CITRALEKHĀ: 'ṇ' atthi me vāā|vihavo paṣaṃsiduṃ. idaṃ tu  
cintemi: avi ṇāma ahaṃ Purūravā bhaveaṃ ti.]

URVAŚĪ: 'sahi, Maṇo kkhu tumāṃ āṇavedi. sigghaṃ māṃ  
ṇehi tassa suhaassa vasadiṃ.]

CITRALEKHĀ: 'ṇaṃ edaṃ paḍivaṭṭidaṃ via Kelāsa|siharaṃ  
piadamassa de bhavaṇaṃ uvagada mha.]

URVAŚĪ: 'teṇa hi pahāvado jāṇāhi dāva, kahiṃ so me hiaa|  
coro, kiṃ vā aṇuciṭṭhadi tti.]

CITRALEKHĀ (*dhyātuvā, ātma|gatam*): 'bhodu. kīlissaṃ dāva  
edāe.] (*prakāśam*) 'halā, maṇo|raha|laddha|piā|samāama|  
suhaṃ aṇuhavanto uvahoa|kkhame oāse ciṭṭhadi.]



ACT THREE

CLOWN: Though you're a bit worn out, you're more handsome than ever. I foresee a meeting with your lover in the not-too-distant future.

KING (*feeling an auspicious omen*): Friend,

3.55

Just like your comforting words,  
my right shoulder, which is throbbing,  
breathes life into my hope.

CLOWN: A brahmin's word never goes wrong.

*The KING waits hopefully. Enter, through the sky, ÚRVASHI, dressed for a night-time rendezvous, and CHITRA-LEKHA.*

ÚRVASHI (*looking at herself*): Friend, how do I look? Hardly any jewelry, and a dark cloak.

CHITRA-LEKHA: I'm speechless. My only thought is: I wish I was Puru-ravas. 3.60

ÚRVASHI: Lead me to that handsome man. Take it as a command from the God of Love himself.

CHITRA-LEKHA: We're already there. Your lover's palace is as high as Shiva's mountain.

ÚRVASHI: Where is the man who stole my heart, and what's he doing? Use your power to find out.

CHITRA-LEKHA (*thinking, to herself*): Fine. I'll tease her a little. (*aloud*) He's in some cozy place, happily enjoying the woman of his heart.\*

3.65 URVAŚĪ *viṣādam nāṭayati*.

CITRALEKHĀ: 'muddhe, kā uṇa aṇṇā cintā piā|samāamassa?

URVAŚĪ (*s'ôcchvāsam*): 'a|dakkhiṇaṃ saṃdihadi me hiaaṃ.

CITRALEKHĀ (*vilokya*): 'eso maṇi|hammia|gado vaassa|metta|  
sahāo rā'êṣī. tā ehi. uvasappamha ṇaṃ.

*ubhe avatarataḥ.*

3.70 RĀJĀ: vayasya, rajanyā saha vijṛmbhate madana|bādḥā.

URVAŚĪ: 'a|ṇibbhiṇṇ' |attheṇa imiṇā vaṇeṇa ākampidaṃ  
me hiaaṃ. antaridā evva suṇamha se ser'ālāvaṃ, jāva ṇo  
saṃsaa|ccheo bhodi.

CITRALEKHĀ: 'jaṃ de roadi.

VIDŪŚAKAḤ: 'ṇaṃ ime amia|gabbhā sevīantu canda|vādā.

RĀJĀ: vayasya, evaṃ|ādibhir an|upakramyo 'yam ātaṅkaḥ.  
paśya:

3.75 kusuma|śayanaṃ na pratyagraṃ,  
na candra|marīcayo,  
na ca Malayaljaṃ sarv'āṅgīṇaṃ,  
na vā maṇi|yaṣṭayaḥ—  
manasilja|rujaṃ sā vā divyā  
mam' ālam apohitaṃ— [1oabc]

URVAŚĪ: 'kā vā avarā?†

3.76 *kā vā avarā* AR : omits ed. Following MŚ: *kā v" āparā*, inserted between the third and fourth lines of the verse.

ACT THREE

ÚRVASHI *signals despair.*

3.65

CHITRA·LEKHA: Who else could it be, silly?

ÚRVASHI (*sighing*): I'm afraid he's cheating on me.

CHITRA·LEKHA (*looking*): Here is he—the king himself, on the roof of the diamond palace, alone with his friend. Come, let's go meet him.

*They alight on the roof.*

KING: Friend, as night goes on, the pain of love is getting worse. 3.70

ÚRVASHI: I wonder who he has in his mind. What he says is rather vague. I'm uneasy. Let's stay hidden and eavesdrop on their conversation, until the doubt is cleared up.

CHITRA·LEKHA: As you like.

CLOWN: Why not let the moonlight cure it?

KING: My dear friend, my sickness is not going to be cured by such measures.

No bed of fresh flowers,  
no light from the moon,  
no sandalpaste on my body,  
no cooling gems—  
only that godly woman can heal the illness  
of love. Or—

3.75

ÚRVASHI: Who else?!

RĀJĀ:

rahasi laghayed ārabdhā vā  
tad|āśrayiṇī kathā. [10d]

URVAŚĪ: 「hīaa, dāṇiṃ maṃ ujjhīa ido saṃkanteṇa tue phalaṃ uvaladdhaṃ.」

VIDŪŚAKAḤ: 「āma. bho, ahaṃ pi jadā sihariṇiṃ rasālaṃ ca  
ṇa lahe, tadā ṇaṃ patthaanto saṃkittaanto āsāsemi.」

3.80 RĀJĀ: sakhe, evaṃ manye...

CITRALEKHĀ: 「suṇu. a|saṃtutṭhe, suṇu.」

VIDŪŚAKAḤ: 「kahaṃ via?」

RĀJĀ:

ayaṃ tasyā ratha|kṣobhād  
aṃsen' āṃso nipīḍitaḥ  
ekaḥ kṛtī śarīre 'smin.  
śeṣaṃ aṅgaṃ bhuvo bharaḥ. [11]

CITRALEKHĀ: †「sahi, † kiṃ dāṇiṃ vilambiadi?」†

3.85 URVAŚĪ: (*sahas* "ōpagamya") 「halā Cittalehe, aggado vi māi  
ṭṭhidāe udāsīṇo via mahā|rāo.」

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3.84 *citralekhā* AR : *urvaśī* ed.    3.84 *sahi* AR : omits ed.    3.84 *vilambīadi* AR : *vilambissam* ed.

ACT THREE

KING:

Or talking about her with you  
might help a little.

ÚRVASHI: My heart, you got your reward for leaving me and  
embracing him.

CLOWN: I fully agree. When I'm craving mango or my fa-  
vorite yogurt dessert,\* I feel better when I talk about  
them.\*

KING: What I think is...

3.80

CHITRA-LEKHA: Listen carefully, since you're always doubt-  
ing.

CLOWN: What is that?

KING:

This one shoulder of mine  
that rubbed against hers when the chariot landed  
with a jolt  
is the one lucky part of my body. All the rest of it  
is a burden on the earth.

CHITRA-LEKHA: What are you waiting for?

ÚRVASHI: (*approaching him hurriedly*) But Chitra-lekha, I'm 3.85  
standing right in front of him and he seems not to have  
noticed.

CITRALEKHĀ (*sa/smitam*): 'adi|tuvaride, a|saṃkhitta|tirak-  
kharinīā si,

NEPATHYE: 'ido ido bhaṭṭinī,

*sarve karṇaṃ dadati. URVAŚĪ saha sakhyā viṣaṇṇā.*

VIDŪSAKAḤ: 'avihā, avihā! uvatṭhidā devī. tā vāaṃ | amo  
hohi,

3.90 RĀJĀ: bhavān api saṃvṛt'ākāram āstāṃ.

URVAŚĪ: 'halā, kiṃ ettha karaṇīaṃ?

CITRALEKHĀ: 'alaṃ āveṇa. antaridā vaaṃ. vihida|ṇīama|  
vesā rāa|mahisī dīsadi. tā eṣā ciraṃ ṇa ciṭṭhassadi,

*tataḥ praviśati dhṛt'ôpahāra|parijana DEVĪ.*

DEVĪ (*candramasam avalokya*): 'hañje Ñiunīe, eso Rohiṇī|  
saṃjoṇa ahiaṃ sohadi bhaavaṃ Mialañchaṇo,

3.95 CETĪ: 'ṇaṃ saṃpajjisadi bhaṭṭinī|sahidassa bhaṭṭiṇo visesa|  
ramaṇīadā,

*iti parikrāmataḥ.*

VIDŪSAKAḤ (*drṣtvā*): 'bho, ṇa jāṇāmi sotthi|vāaṇaṃ dedi  
tti, ādu bhavantaṃ antareṇa vad'jāvadesena mukka|rosā,  
ajja me acchīṇaṃ suha|daṃsaṇā devī,

ACT THREE

CHITRA-LEKHA (*smiling*): You're in such a hurry that you forgot to undo your invisibility.

BACKSTAGE: This way, queen.

*Everyone listens. ÚRVASHI and her friend are discouraged.*

CLOWN: Oh no! The queen is here. Keep quiet.

KING: You keep quiet too.

3.90

ÚRVASHI: What should we do?

CHITRA-LEKHA: Don't worry. We're invisible. The queen is dressed for a ritual; she must be fasting.\* She won't stay long.

*Enter the QUEEN with a retinue bearing offerings.*

QUEEN (*looking at the moon*): Dear Nípunika, the Moon looks even more lovely now that he has come close to Róhini.

NÍPUNIKA: A king always looks more appealing when he is with his queen.

3.95

*They walk around.*

CLOWN (*looking at them*): I don't know if it's because she's going to present me with an offering, or because she's making amends for her anger toward you by doing this ritual, but to my eyes the queen looks radiant this evening.

RĀJĀ (*sa/smitam*): ubhayam api ghaṭate. yat tu paścād abhi-  
hitam, tan mām pratibhāti. yad atra|bhavatī

sit'|âṃśukā, maṅgala|mātra|bhūṣaṇā,  
pavitra|dūrv"lāṅkura|lāñchit'ālākā,  
vrat'|āpadeś'ōjjhita|garva|vṛttinā  
mayi prasannā vapuṣ" āiva lakṣyate. [12]

3.100 DEVĪ (*upagamyā*): 「jedu, jedu ajja|utto!」

PARIJANAḤ: 「jedu, jedu bhaṭṭā!」

VIDŪŚAKAḤ: 「sotthi bhodīe,」

RĀJĀ: devi, svāgataṃ.

*haste grhītv" ōpaveśayati.*

3.105 URVĀŚĪ: 「halā, ṭhāṇe iam devī|saddheṇa uvaarīadi. ṇa kiṃ api  
parihīadi Sacīdo ojassidāe,」

CITRALEKHĀ: 「sāhu, asūā|paraṇmuhaṃ mantidaṃ tue,」

DEVĪ: 「ajja|uttaṃ puro|kadua ko vi vada|viseso mae saṃpā-  
daṇṇo. tā muhuttaṃ uvaroho sahīadu,」

RĀJĀ: mā, m" āivaṃ. anugrahaḥ khalu, n' ōparodhaḥ.

VIDŪŚAKAḤ: 「īriso sotthivāṇavanto uvaroho bahuso bho-  
du,」



ACT THREE

KING (*smiling*): Both are possible. But to me the second feels more likely. For my lady is

Dressed in white,  
adorned only by her own good fortune,  
sacred grass in her hair,  
emptied of pride and intent on her prayers:  
everything about her tells me she  
wants to be good to me.

QUEEN (*approaches*): Victory to my husband! 3.100

RETINUE: Victory to the king!

CLOWN: Blessings to the queen.

KING: Welcome, queen.

*Taking her hand, he seats her.*

ÚRVASHI: It's not for nothing that they call her "queen." In 3.105  
dignity she is no less than Shachi, the Queen of Heaven.

CHITRA-LEKHA: Good. Your words are free from jealousy.

QUEEN: I am performing a ritual involving my husband.  
Bear with me for a few minutes.

KING: Don't say that. It's a blessing, not a burden.

CLOWN: May such "burdens" that bring me food happen  
often.

3.110 RĀJĀ: kiṃ|nāma|dheyam etad devyā vratam?

DEVĪ NIPUṆIKĀM *avekṣate*.

NIPUṆIKĀ: 'bhaṭṭā, «pi'āṇuppasādaṇam» nāma,

RĀJĀ (DEVĪM *vilokya*): yady evam,

anena, kalyāṇi, mṛṇāla|komalam  
vratena gātram glapayasy alkāraṇam.  
prasādam ākāṅkṣati yas tav' ōtsukaḥ,  
sa kiṃ tvayā dāsa|janaḥ prasādyate? [13]

3.115 URVAŚĪ: 'mahanto kkhu se imassiṃ bahu|māṇo,

CITRALEKHĀ: 'āi muddhe, aṇṇa|saṃkanta|ppemmāṇo nāriā  
ahiam dakkhiṇā honti,

DEVĪ: 'imassa vadassa aam pahāvo, jam ettiam mantāvido  
ajja|utto,

VIDŪṢAKAḤ: 'viramadu bhavam. ṇa juttaṃ su | hāsidaṃ  
paccākhādum,

DEVĪ: 'dāriāo, uvaṇedha ovahāriam, jāva maṇi | hamma |  
gade canda|vāde accemi,

3.120 PARIJANAḤ: 'jam devī āṇavedi. eso uvahāro,

DEVĪ (*nātyena kusum'ādibhiś candra|pādān abhyarcya*): 'hañ-  
je, ime ovahāria|modae ajja|Māṇavaam lambhāvehi,

ACT THREE

KING: What is the name of that ritual?

3.110

*The QUEEN looks at NÍPUNIKA.*

NÍPUNIKA: Lord, it is called “Making Your Husband Happy With You.”

KING (*looking at the QUEEN*): In that case,

You shouldn't tire out your ever-so-delicate body  
with this ceremony. You needn't work so hard  
to make a friend of that person  
who wants only to be your friend.

ÚRVASHI: He has great respect for this woman.

3.115

CHITRA·LEKHA: You're so naïve. Civilized men who are in love with some other woman are always extremely polite to their wives.

QUEEN: The ritual is already giving results. Look how you're talking to me.

CLOWN: Don't say anything. It's not right to contest well-spoken words.

QUEEN: You girls, bring the offerings here so I can worship the moon's rays as they touch the diamond palace.

RETINUE: As the queen orders. Here are the offerings.

3.120

QUEEN (*acting out worship with flowers and other items*):  
Dear girl, please give these candies to our highly respected Mánavaka.

PARIJANAḤ: 'jaṃ devī āṇavedi. ajja|Māṇavaa, edaṃ dāva de,

VIDŪSAKAḤ (*modaka|sarāvaṃ grhītvā*): 'sotthi bhodīe. bahu|  
phalo de uvavāso bhodu,

DEVĪ: 'ajja|utta, ido dāva,

3.125 RĀJĀ: ayam asmi.

DEVĪ (RĀJĀḤ *pūjām abhiniya, prāñjaliḥ praṇipatyā*): 'esā  
ahaṃ devadā|mihunaṃ Rohiṇī|Mialañchaṇaṃ sakkhī|  
karia ajja|uttam aṇuppasādemī. ajja|ppahudi jaṃ itthiam  
ajja|utto patthedi, jā ajja|uttassa samāama|ppaṇāṇī, tae  
mae pīdi|bandheṇa vattidavvaṃ ti,

URVĀŚĪ: 'ammahe, ṇa āṇe kiṃ|paraṃ se vaṇaṃ ti. mama  
uṇa vissāsa|visadaṃ hīaṃ saṃvuttaṃ,

CITRALEKHĀ: 'sahi, mah'āṇuhāvāe paḍi|vvadāe abbhaṇuṇ-  
ṇādo aṇ|antarāo de pia|samāamo bhavissadi,

VIDŪSAKAḤ (*apavārya*): 'chinna|hatho macche palāide ṇi-  
vinaṇṇo dhīvaro bhaṇādi, dhammo me bhavissadi tti, (*pra-*  
*kāśam*) 'bhodi, kiṃ udāsīṇo tattha|bhavaṃ?

3.130 DEVĪ: 'mūḍha, ahaṃ khu attāṇo suh'āvasāṇeṇa ajja|uttaṃ  
ṇivvuda|sarīraṃ kāduṃ icchāmi. ettiṇa cintehi dāva,  
pio vā ṇa v'ētti,

ACT THREE

RETINUE: As Your Highness commands. Noble Mánavaka, these are yours.

CLOWN (*taking the plate of candies*): Blessings to the queen. May your fast bear fruit.

QUEEN: Husband, come here, toward me.

KING: I'm here.

3.125

QUEEN (*acts out worshiping the KING, with her hands folded, bowing*): I, the queen, intent on making my husband happy with me, say this with that divine couple, the Moon and his wife Róhini, as witnesses. From now on, whatever woman my husband desires, or whatever woman desires him, will be treated by me as a friend.

ÚRVASHI: Wow. I don't know who she means. But my heart is lighter and full of confidence.

CHITRA·LEKHA: Dear friend, now that you have received permission from this great-hearted and devoted queen, there is no longer any obstacle to fulfilling your love.

CLOWN (*aside*): When the fish slips away, the fisherman says it's an offering to God. (*aloud, to the QUEEN*) Does that mean you don't love the king any more?

QUEEN: You fool, can't you see that I'm sacrificing my own pleasure in order to make my husband happy? Think for yourself—do I love him or not?

3.130

RĀJĀ:

dātum vā prabhavasi mām†  
 anyasmai, kartum eva vā† dāsam.  
 n' āham punas tathā, tvam  
 yathā hi mām śāṅkase, bhīru. [14]

DEVĪ: 'hohi vā mā vā. jahā|ṇiddiṭṭham saṃpādidam «pi'|  
 āṇuppasādaṇam» vadam. dāriāo, edha. gacchamha.

RĀJĀ: priye, na khalu prasādito 'smi, yadi saṃprati vihāya  
 gamyate.

DEVĪ: 'ajja|utta, a|laṅghida|puvvo mae ṇiamo.

3.135 *niṣkrāntā sa|parivārā* DEVĪ.

URVĀŚĪ: 'halā, pia|kalatto rā'|ēsi. ṇa uṇa hiaam ṇivattedum  
 sakkuṇomi.

CITRALEKHĀ: 'kiṃ tue ṇir|āsāe ṇivattīadi?

RĀJĀ (*āsanam upetya*): vayasya, na khalu dūram gatā devī.

VIDŪṢAKAḤ: 'bhaṇa vissaddham, jam si vattu|kāmo. «a|  
 sajjo» tti parichindia, āduro via vejjeṇa a|ireṇa mukko  
 tattha|bhavam bhodīe.

3.140 RĀJĀ: api nāma Urvāśī...

URVĀŚĪ: '... ajja kid'|atthā bhave.

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3.132 *dātum vā prabhavasi mām* ed. : *dātum asahane prabhavasy* Kāt

3.132 *vā* Kale Kāt : omits ed.

ACT THREE

KING:

You're free to give me away  
or keep me for yourself.  
I'm not at all  
what you think I am.

QUEEN: I don't care if you are or not. I've finished the "Making Your Husband Happy With You" ritual, exactly according to rule. Girls, let's go.

KING: Darling, if you leave me now, I won't be happy with you.

QUEEN: Husband, I've never broken a rule before.

*Exit the queen with her retinue.*

3.135

ÚRVASHI: This king loves the queen. Still, I can't turn my mind away for him.

CHITRA-LEKHA: Do you want to give up and go home?

KING (*sitting down again*): My friend, I don't think the queen has gone very far.

CLOWN: Be bold. Say what you want to say. The queen has left you free, like a doctor who deserts an incurable patient.

KING: If only Úrvashi...

3.140

ÚRVASHI: ... could have her way.

RĀJĀ:

... gūḍhā nūpura|śabda|mātram api me  
 kāntā śrutau pātayet,  
 paścād etya śanaiḥ kar'|āmbuja|vr̥te  
 kurvīta vā locane,  
 harmye 'sminn avatīrya sādharma|vaśān  
 mandāyamānā balād  
 ānīyeta padāt padaṃ caturayā  
 sakhyā mam' ōpāntikaṃ. [15]

URVAŚĪ: 'halā, imaṃ dāva se maṇo|rahaṃ saṃpādaissam,]

*pr̥sthato gatvā rājño nayane saṃvṛṇoti.* CITRALEKHĀ VIDŪṢA-  
 KAM *saṃjñāpayati.*

3.145 RĀJĀ (*sparśam rūpayitvā*): sakhe, Nārāyaṇ'|ōru|saṃbhavā s"  
 êyaṃ var'|ōrū.

VIDŪṢAKAḤ: 'kahaṃ bhavaṃ avagacchadi?]

RĀJĀ: kim atr' ājjñeyaṃ?

aṅgam Anaṅga|kliṣṭam  
 sukhayed anyā na me kara|sparśāt.  
 n' ōcchvasiti tapanā|kīraṇaiś  
 candrasy' êv' āṃśubhiḥ kumudaṃ. [16]

URVAŚĪ (*hastāv apanīy' ōttiṣṭhati. kim cid upasṛtya*): 'jedu,  
 jedu mahā|rāo!]



ACT THREE

KING:

... were to let me hear the gentle jingle of  
her footsteps,  
wherever she is—and then steal up on me  
from behind  
and cover my eyes with her soft fingers. If only she'd  
come down  
to this rooftop. She'd stand here, hesitant, too shy  
to move.  
Then her clever friend would lead her to me, gently  
forcing her  
step by step.

ÚRVASHI: I'm going to make his dream come true.

*Stealing up from behind, she covers his eyes with her hands.*

CHITRA-LEKHA *signals to the* CLOWN.

KING (*recognizing her touch*): My friend, it's her, the daughter of the sage Naráyana. 3.145

CLOWN: How did you know?

KING: How could I not know?

Who else could soothe this body,  
worn by desire, with her touch?  
The sun can't make the water-lily breathe.  
Only the moon can do it.

ÚRVASHI (*taking her hands away, rising and coming a little closer*): Victory to the king!

3.150 RĀJĀ: sundari, svāgataṃ.

*ek'āsane upaveśayati.*

CITRALEKHĀ: 「avi suhaṃ vaassassa?」

RĀJĀ: nanv etad upapannaṃ.

URVAŚĪ: 「hālā, devīe diṇṇo mahā|rāo. tado se paṇaavadi  
via sarīra|saṃgada mhi. mā khu maṃ puro|bhāiṇiṃ  
samatthehi.」

3.155 VIDŪṢAKAḤ: 「kahaṃ, iha evva tumhāṇaṃ atthaṃ ido sujjo?」

RĀJĀ (URVAŚĪM *avalokya*):

devyā datta iti yadi  
vyāpāraṃ vrajasi me śarīre 'smin,  
prathamam kasy' ānumate  
coritam etat tvayā hṛdayam? [17]

CITRALEKHĀ: 「vaassa, ṇir|uttarā esā. saṃpadaṃ maha viṇṇa-  
vidaṃ suṇīadu.」

RĀJĀ: avahito 'smi.

3.160 CITRALEKHĀ: 「vasant'|āṇantare uṇha|samae bhaavaṃ Sujjo  
mae uvaaridavvo. tā jahā iaṃ me pia|saḥi saggassa ṇa  
ukkaṇṭhedi, tahā vaasseṇa kādavvaṃ.」

VIDŪṢAKAḤ: 「kiṃ vā sagge sumaridavvaṃ? ṇa tattha svādiadi  
ṇa pīadi. kevalaṃ a|ṇimisehiṃ acchihiṃ mīṇadā avalam-  
bīadi.」

ACT THREE

KING: Welcome, my beauty.

3.150

*Seats her beside him.*

CHITRA·LEKHA: Is my royal friend happy now?

KING: Yes—now that she's here.

ÚRVASHI (*to* CHITRA·LEKHA): The queen herself has gifted him to me. That's why I'm sitting beside him like his lover. Don't think I'm too forward.

CLOWN: What, have you been here since the sun set?

3.155

KING (*looking at* ÚRVASHI):

If you think you can hold me now  
because the queen gifted me to you,  
whose permission did you ask  
when you first stole my heart?

CHITRA·LEKHA: She is speechless, friend. Listen, now, to what I have to say.

KING: I'm all ears.

CHITRA·LEKHA: I have to rush off to heaven to worship the Sun in the hot season that comes right after spring. I'm relying on you to take care of my friend so that she doesn't miss heaven.

3.160

CLOWN: What's there to miss in heaven? There's nothing to eat, nothing to drink. You just sit around without blinking,\* pretending you're a fish.

RĀJĀ: bhadre,

a|nirdeśya|sukhaḥ svargaḥ. kas taṃ vismārayiṣyati?  
an|anya|nārī|sāmānyo dāsas tv asyāḥ Purūravāḥ. [18]

CITRALEKHĀ: 「aṇuggahida mhi. halā Uvvasi, a|kādarā bhavia  
visajjehi maṃ.」

3.165 URVAŚĪ (CITRALEKHĀM *pariṣvajya*): 「sahi, mā khu maṃ visu-  
marehi.」

CITRALEKHĀ (*sa/smitam*): 「vaasseṇa saṃgadā tumam evva  
edaṃ mae jācidavvā.」

RĀJĀNAM *pranāmya niṣkrāntā*.

VIDŪŠAKAḤ: 「diṭṭhiā maṇo|raha|saṃpattie vaḍḍhadi bha-  
vaṃ.」

RĀJĀ: iyaṃ tāvad vṛddhir mama. paśya,

3.170 sāmanta|mauli|maṇi|rañjita|śāsan'|āṅkaṃ  
ek'|ātapatram avaner na tathā prabhutvaṃ,  
asyāḥ, sakhe, caraṇayor aham adya kāntaṃ  
ājñākaratvam adhigamya yathā kṛt'|ārthaḥ. [19]

URVAŚĪ: 「ñ' atthi me vihavo ado piadaraṃ mantidum.」

RĀJĀ (URVAŚĪM *hasten' āvalambya*): aho, viruddha|saṃvar-  
dhana īpsita|lābho nāma.

ACT THREE

KING: My dear,

Heaven is heaven.  
Who can make you forget it?  
But no other woman can say  
she has a man who worships her  
like Puru-ravas.

CHITRA-LEKHA: I accept your words as a favor to me. Dear  
Úrvashi, don't be afraid. Let's say goodbye.

ÚRVASHI (*embracing* CHITRA-LEKHA): Don't forget me, my 3.165  
friend.

CHITRA-LEKHA (*laughing*): Now that you're together with  
your friend, I'm the one who has to say that.

*Bows to the KING and leaves.*

CLOWN: Congratulations. You've got everything you  
wanted.

KING: She is everything I wanted. You see,

All other kings in this world 3.170  
brighten my feet with their diamond crowns.  
I rule the whole earth under one cool shade,\*  
but that's not kingship.  
When I sit at her feet, I'm proud to be  
her servant. That's when I feel like a king.

ÚRVASHI: I can't do any better than that.

KING (*taking ÚRVASHI's hand*): Getting what you want turns  
everything around.

pādās ta eva śaśinaḥ sukhayanti gātram.  
 bāṇās ta eva Madanasya mam' ānukūlāḥ.  
 saṃrambha|rūkṣam iva, sundari, yad yad āsīt,  
 tvat|saṃgamena mama tat tad iv' ānunītam. [20]

URVAŚĪ: 'avaraddha mhi cira|āriā mahā|rāassa,

3.175 RĀJĀ: mā, m" āivaṃ.

yad ev' ōpanataṃ duḥkhāt,  
 sukhaṃ tad rasavattaraṃ.  
 nirvāṇāya taru|cchāyā  
 taptasya hi viśeṣataḥ. [21]

VIDŪŚAKAḤ: 'bho, sevidā padosa|ramaṇīā canda|vādā. samao  
 kkhu de vāsa|ghara|ppavesassa,

RĀJĀ: tena hi sakhyās te mārgam ādeśāya.

VIDŪŚAKAḤ: 'ido ido bhodī,

3.180 *sarve parikrāmanti.*

RĀJĀ: sundari, iyam idānīm me prārthanā.

URVAŚĪ: 'kā via?

RĀJĀ:

an|adhigata|mano|rathasya pūrvaṃ  
 śata|guṇit" ēva gatā mama tri|yāmā.  
 yadi tu tava samāgame tath" āiva  
 prasarati, subhru, tataḥ kṛtī bhaveyaṃ. [22]

ACT THREE

They're the same rays of the moon. They make me  
happy now.

Same arrows of love. They fight my battle.  
Everything that was harsh when you weren't here  
has turned sweet because you're with me.

ÚRVASHI: I'm sorry I took so long.

KING: Don't say that.

3.175

That happiness that comes after suffering  
is the happiest of all.  
To feel the shade of a tree,  
you should be scorched by the sun.

CLOWN: I think we've had enough moonlight for now. It's  
time to go to bed.

KING: In that case, show your new friend the way.

CLOWN: Follow me, Madam.

*All set off.*

3.180

KING: My darling, I have one more request.

ÚRVASHI: What's that?

KING:

Night was a hundred times longer  
before you came here.  
If it moves as slowly when you're with me,  
I'll be the luckiest man in the world.

HOW ÚRVASHI WAS WON

*iti niṣkrāntāḥ sarve.*

3.185

*iti mahā/kavi/Kālidāsa/viracite Vikramorvaṣīye  
tr̥tīyo 'ñkah.*



ACT THREE

*Exeunt omnes.*

*End of Act Three of "How Úrvashi was Won"*  
*by the great poet Kali-dasa.*

3.185



## **INTERLUDE**

᳚pia/sahi/vioa/vimaṇā  
 sahi/sahiā vāulā samullavāi  
 sūra/kara/phaṃsa/viasia/  
 tāmarase saravar'ūsamge. [1]

SAHAJANYĀ/CITRALEKHAYOḤ *prāveśikī ākṣiptikā. tataḥ prav-*  
*īṣati* SAHAJANYĀ CITRALEKHĀ *ca.*

CITRALEKHĀ (*praveś'āntare dvi|padikayā diśo 'valokya*):

4.5 ᳚saha/ari/dukkh'āliddhaam  
 sara/varaammi siṇiddhaam,  
 bāh'ovaggia/ṇaṇaam  
 tammai haṃsī/jualaam. [2]

SAHAJANYĀ (*sa/khedam*): ᳚sahi Cittalehe, milāamāṇa|saava-  
 tta|kasaṇā de muha|cchāā hiaassa a|sutthadam sūedi.  
 tā kahehi me a|ṇivvudi|kāraṇam jeṇa de sama|dukkhā  
 homi.

CITRALEKHĀ (*sa/karuṇam*): ᳚sahi, accharā|vāra|pajjāeṇa tat-  
 tha|bhavado sujassa uvaṭṭhāṇe vaṭṭantī pia|sahīe viṇā  
 vasant'ūsavo āgado tti baliām ukkaṇṭhida mhi.

SAHAJANYĀ: ᳚sahi, jāṇāmi vo aṇṇoṇṇa|gadam pemmaṃ.  
 tado tado?

CITRALEKHĀ: ᳚tado imesu diasesu ko ṇao vuttanto vaṭṭadi,  
 tti paṇidhāṇa|ṭṭhidāe mae accāhidam uvaladdham.

*She cries, together with her friend,  
disturbed and saddened  
by the absence of their friend  
here on the lakeshore  
as the lotus unfolds at the touch  
of the rising sun.*

CHITRA·LEKHA *and* SAHA·JANYA *enter dancing and gesturing  
with their hands.*

CHITRA·LEKHA (*singing a dvi-pádika* \* *and looking at the sky*):

*Two loving geese are grieving  
in the lake, their eyes clouded  
by tears, in pain  
for their friend.*

4.5

SAHA·JANYA (*looking at* CHITRA·LEKHA, *sadly*): Your face is pale as a wilted lotus. Something is troubling your heart. Tell me why you're sad. I want to share it.

CHITRA·LEKHA (*miserably*): I was taking my turn worshipping the sun, sitting at his feet, when suddenly I missed Úrvashi terribly, because the Spring Festival is here.

SAHA·JANYA: I know you two are very close. What happened then?

CHITRA·LEKHA: I went into a state of meditation to find out what was going on during these days—and what I saw was a disaster.

4.10 SAHAJANYĀ: 'sahi, kerisaṃ taṃ?]

CITRALEKHĀ (*sa/karuṇam*): 'Uvvasī kila taṃ rā'ēsiṃ lacchī|  
saṇāhaṃ amaccesu ṇivesida|kajja|dhuraṃ geṇhia Kelāsa|  
sihar' |uddesaṃ Gandhamādaṇaṃ vaṇaṃ vihariduma  
gadā.]

SAHAJANYĀ (*sa/ślāgham*): 'sahi, so saṃbhoo jo tārisesu ppa-  
desesu. tado tado?]

CITRALEKHĀ: 'tado tahiṃ Mandāiṇī|tīre sikadā|pavvadehiṃ  
kilāmāṇā Udaavadī ṇāma vijjāhara|dāriā teṇa rā'ēsiṇā  
ciraṃ ṇijjhāida tti kadua kuvidā me pia|sahī Uvvasī.]

SAHAJANYĀ: 'a|sahaṇā khu sā. dūr'|ārūḍḍho a se paṇao. tā  
bhavidavvadā ettha balavadī. tado tado?]

4.15 CITRALEKHĀ: 'tado bhattuṇo aṇuṇaṃ a|ppaḍivajjamāṇā,  
guru|sāva|saṃmūḍḍha|hiaā, visumarida|devadā|ṇiamā,  
ammakā|jaṇa|pariharaṇīaṃ Kumāra|vaṇaṃ pavitṭhā.  
paves'|āṇantaraṃ ca kāṇaṇ'|ôvanta|vatti|ladā|bhāveṇa  
pariṇadaṃ se rūvaṃ.]

SAHAJANYĀ (*sa/śokam*): 'savvadhā ṇ' atthi vihiṇo a|laṅgha-  
ṇīaṃ ṇāma, jeṇa tārisassa aṇurāssa aṇṇāriso evva pari-  
ṇāmo saṃvutto. adha kim|avattho so rā'ēsi?†

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4.16 *adha kim|avattho so rā'ēsi* AR : *tado tado* ed.

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<sup>i</sup> Shiva's son, Karttikéya, a bachelor himself

SAHA·JANYA: What kind of disaster?

4.10

CHITRA·LEKHA (*in despair*): It seems that Úrvashi went with her lover, the noble king, to play in Gandha·mádana Grove near the peak of Mount Kailása, after he had handed over all the affairs of the kingdom to the care of his advisers.

SAHA·JANYA (*excited*): That's an ideal place for making love. And then?

CHITRA·LEKHA: There was this girl from the *vidya-dharas* (her name is Údayavati) who was building sand-castles on the banks of the Ganga. The king stared at her for a little too long, and Úrvashi got angry.

SAHA·JANYA: She's so impatient. Her love is so deeply rooted. Something like this was sure to happen. So what then?

CHITRA·LEKHA: She wouldn't listen to his pleas. She walked straight into the forest. Her teacher's curse made her ignorant, and she completely forgot that there is a rule made by the god Kumára<sup>i</sup> forbidding women from entering that place. The moment she entered, she turned into a vine at the edge of the grove.

4.15

SAHA·JANYA (*grieving*): You can't escape the inevitable. What a terrible thing to happen—and so suddenly—to a great love! And how is the king?

CITRALEKHĀ: 「tado so vi tassim evva kāṇaṇe piadamam aṇ-  
ṇesaanto ummatti|bhūdo «ido Uvvasi tado Uvvasi» tti  
kadua aho|rattāim adivāhedi,」 (*nabho 'valokya*) 「imiṇā  
uṇa ṇivvudāṇam vi ukkaṇṭhā|kāriṇā meh'|ōdaṇa a|ppa-  
diāro bhavissadi tti takkemi,」

ANANTARE JAMBHALIKĀ:

「saha/ari/dukk'/āliddhaam  
saravaraammi siṇiddhaam,  
a/virala/bāha/jal'/ōllaam  
tammai haṃsī/jualaam,」 [3]

SAHAJANYĀ: 「sahi, atthi ko vi samāgam'|ōvāo?»

4.20 CITRALEKHĀ: 「Gorī|caraṇa|rāa|saṃbhavam saṃgama|maṇim  
vajjia kudo se samāgam'|ōvāo?»

SAHAJANYĀ: 「ṇa tārisā ākidi|viesā ciraṃ dukkha|bhāiṇo  
honti. tā avassam ko vi aṇuggaha|ṇimitta|bhūdo samā-  
am'|ōvāo bhavissadi tti takkemi,」 (*prācīm diśam avalo-  
kya*) 「tā ehi, uda'|ummuhassa bhaavado sujassa uvatṭhā-  
ṇam karemma,」

ANANTARE KHAṇḍA|DHĀRĀ:

「cintā/dummia|māṇasiā,  
saha/ari/damṣaṇa|lālasīā  
vīasīa|kamala|maṇo/harae  
viharaī haṃsī saravarae,」 [4]

*iti niṣkrānte.*

*praveśakāḥ.*



INTERLUDE

CHITRA·LEKHA: He spends his days and nights searching for her all over the grove. He's out of his mind. He keeps thinking she must be somewhere there. (*looking up at the sky*) To make things worse, the monsoon has begun. Even happy people are overcome by longing when they see the clouds.\*

A SONG AGAIN, OFFSTAGE:

*Two loving geese are grieving  
in the lake, their eyes clouded  
by endless tears, in pain  
for their friend.*

SAHA·JANYA: Is there any way they can be reunited?

CHITRA·LEKHA: There's only one way—the Reuniting Ruby 4.20  
that crystallized from the lac painted on Párvati's feet.\*

SAHA·JANYA: My friend, such beautiful people cannot be unhappy for long. Something will happen that will bring them back together. (*facing east*) Come. Let's go and pray to the rising sun.

A SONG, OFFSTAGE:

*Her heart aching,  
longing to see her friend,  
the goose swims through the lake  
bright with blooming lotuses.*

*Exeunt.*

*End of Interlude.*



## **ACT FOUR**

4.25 PURŪRAVASAḤ *prāveśikī ākṣiptikā*:

ṛgahaṇaṃ ga'inda/ṇāho  
pia/vīraḥ'ummāa/paalia/viāro  
visaī taru/kusuma/kisalaa/  
bhūsia/ṇia/deha/pabbhāro. [5]

*tataḥ praviśaty ākāśa/baddha/lakṣyaḥ s'ōnmādo RĀJĀ.*

RĀJĀ (*sa/krodham*): āḥ dur|ātman rakṣaḥ, tiṣṭha, tiṣṭha! kva  
me priyatamām ādāya gacchasi? (*vilokya*) katham? śaila|  
śikharād gaganam utpatya bāṇair mām abhivarṣati. (*loṣ-  
ṭam grhītvā hantum dhāvan, anantare dvi|padikayā diśo  
'valokya*)

ṛhia'āhia|pia|dukkhao,  
saravarae dhua|pakkhao,  
bāh'|ovaggia|ṇaṇao  
tammaī haṃsa|juāṇao. [6]

4.30 (*vibhāvya; sa/karunam*) katham?

naṇa|jala|dharah saṃnaddho 'yaṃ,  
na drpta|niśā|caraḥ.  
sura|dhanur idaṃ dūr'ākṛṣṭaṃ,  
na nāma śar'|āsanam.  
ayam api paṭur dhār'|āsāro,  
na bāṇa|paraṃparā.  
kanaka|nikaṣa|snigdḥā vidyut,  
priyā na mam' Ōrvaśī. [7]

OFFSTAGE, *indicating the KING's entry:*

4.25

*Here comes an elephant, moving deep  
into the forest, maddened  
by the loss of his lover, his body  
decked with broken branches and wild flowers.*

*Enter the KING as a madman, staring at something in empty  
space.*

KING (*angrily*): Stop, you miserable demon! Where are you going with my beloved? (*looking up*) It's terrible. He's flown into the sky from the mountain-top and is now raining down arrows on me. (*picking up a rock and running to the attack, then looking upwards, singing a dvi-pádika*):\*

The young goose is grieving,  
shaking his wings in the water,  
eyes seared by tears,  
holding in his heart  
the agony of separation.

(*looking closely; sadly*)

4.30

This is no demon.  
It's a cloud, heavy with rain.  
Here is a rainbow across the sky, not a warrior's bow.  
It's sharp rain falling on me, no arrows.  
It's lightning I see,  
like a streak of gold,  
not my Úrvashi.

*iti mūrcchitah patati. dvi|padikay” ôtthāya niḥśvasya ca*

ṛmaim jāṇia mia|loṇi  
ṇisi|aru koi harei,  
jāva ṇa ṇava|tali sāmala  
dhārā|haru varisei. [8]

*(sa|karuṇam vicintya)* tat kva nu khalu gatā syāt?

4.35

tiṣṭhet kopa|vaśāt prabhāva|pihitā.  
dīrgham na sā kupyati.  
svargāy’ ôtpatitā bhaven? mayi punar  
bhāv’|ārdram asyā manaḥ.  
*(sa|roṣam)*  
tām hartum vibudha|dviṣo ’pi na ca me  
śaktāḥ puro|vartinīm.  
sā c’ âtyantam al|gocaram nayanayor  
yāt”, êti ko ’yam vidhiḥ? [9]

*(dvi|padikayā diśo ’valokya, niḥśvasya, s’|âsram)* aye, parāvṛtta|  
bhāgadheyānām duḥkham duḥkh’|ānubandhi. kutaḥ:

ayam eka|pade tayā viyogaḥ  
priyayā c’ ôpanataḥ su|duḥsaho me—  
nava|vāri|dhar’|ôdayād ahobhir  
bhavitavyam ca nir|ātapatva|ramyaiḥ. [10]

*anantare carcarī.*

ṛjala|hara, saṃhara. ehu ko paīm āḍhattao  
a|virala|dhār”|āsāra disā|muha|kantao?  
e maīm puhavi bhamante jāi pia pekkhimi,  
tavve jam ju karihisi tam tu sahihimi. [11]

*Falls in a faint. Then he gets up with a sigh, singing a couplet.*

I thought some demon was stealing my wife,  
but it's only a dark rain cloud, rife with lightning.

*(thinking sadly)* Where has she gone?

She must be somewhere nearby,  
hiding from me in her anger. She has that power,  
but she won't stay angry for long.  
Has she flown back to heaven?  
She's too much in love with me.

435

*(with anger)*

Not even a demon could steal her away  
while I'm here.

But still she's vanished  
before my eyes, like an act  
of god.

*(sighing, looking up; a couplet, sung in tears)* For people  
whose fortunes have turned crooked, one trouble fol-  
lows another.

I can't bear being cut off  
from my lover—and to make it worse,  
the rains have come,  
the days are fresh and cool.

*He dances a chārchari.\**

You've made the whole world beautiful  
with your showers, to the edge of space.  
I command you, dark cloud:  
Hold back your anger at me.  
When, wandering the earth,

4.40 (*carcarikayā vicintya*) vṛthā khalu mayā manasaḥ saṃtāpa|  
 vṛddhir upekṣyate, yadā munayo 'py evaṃ vyāharanti,  
 «rājā kālasya kāraṇam» iti. tat kim ahaṃ jala|dhara|  
 samayaṃ na pratyādiśāmi? (*vihasy' ôttthāya ca*, «*yadā mu-*  
*nayo 'py evaṃ vyāharant'*» *îti paṭhitvā*) bhavatu. pratyādi-  
 śāmi.

*anantare carcarī.*

ṛgandh'|ummāia|mahua|gīehiṃ,  
 vajjantehiṃ parahua|tūrehiṃ  
 pasaria|pavaṇ'|uvvella|pallava|aru  
 su|lalia|viviha|paāre ṇaccaī kapp'|aaru. [12]

(*tena nartitvā*) atha vā na pratyādiśāmi, yadā prāvṛṣṇayair  
 eva cihnaiḥ saṃprati mama rāj'|ôpacāraḥ kriyate. (*vi-*  
*hasya; punar «gandh'ummāia» iti nartitvā*) katham iti:

vidyul|lekhā|kanaka|ruciraṃ  
 śrī|vitānaṃ mam' ābhraṃ.  
 vyādhūyante nicula|tarubhir  
 mañjari|cāmarāṇi.  
 gharma|cchedāt paṭutara|giro  
 bandino nīla|kaṇṭhā.  
 dhār'|āsār'|ôpanayana|parā  
 naigamāḥ sānumantaḥ. [13]



ACT FOUR

I find my beloved,  
then I'll be happy to bear  
what you do.

*(thinking, with a chárchari dance)* Like a fool, I quietly suffer 4.40  
my anguish. Even sages say, "A king makes Time." Why,  
then, don't I banish the rainy season? *(laughing, rising,*  
*he repeats:)* Even sages say, "A king makes Time." Fine.  
I'll banish it.

*Dances another chárchari.*

To the song of the bees  
maddened by fragrance,  
and the trumpet-calls of the cuckoos,  
the wishing tree is dancing  
gently, gracefully, leaves  
quivering in the breeze.

*(dancing)* On the other hand, maybe I shouldn't banish the  
monsoon after all. In so many ways, it is this monsoon  
that is honoring me like a king. *(laughing; dancing the*  
*previous verse again)* See:

These clouds, limned in golden lightning,  
spread a canopy above me.  
*Níchula* trees fan me with clusters of flowers.  
Happy that summer is over, peacocks,  
full-throated, sing my praises.  
Mountains draw down the rains  
like merchants bearing gifts.

4.45 bhavatu. kiṃ paricchada|ślāghayā? yāvad asmin kānane tāṃ  
priyām anveṣayāmi. (*punaś carcarī.*)

(*pāṭhasy' ante bhinnakah.*)

ṛdaïā/rahio, ahiaṃ duhio,  
virah'/âṇugao, parimantharao,  
giri/kāṇaṇae kusum'/ujjalae  
gaa/jūha/vaī taha jhīṇa/gaī. [14]

(*anantare dvi|padikayā parikramy' āvalokya ca, sa|harṣam*)  
hanta hanta. vyavasitasya me saṃvardhanaṃ saṃvṛttaṃ.  
kutaḥ:

ārakta|rājibhir iyam  
kusumair nava|kandalī salila|garbhaiḥ  
kopād antar|bāṣpe  
smarayati māṃ locane tasyāḥ. [15]

4.50 ito gat" ēti katham mayā tatra|bhavatī sūcayitavyā?

padbhyāṃ spṛśed vasumatīm yadi sâ su|gātrī  
megh'|âbhivṛṣṭa|sikatâsu vana|sthalīṣu,  
paścân|natâ guru|nitambatayâ tato 'syâ  
dr̥ṣyeta cāru|pada|pañktir alaktak'|âṅkā. [16]

(*dvi|padikayā parikramy' āvalokya ca; sa|harṣam*) hanta hanta!  
upalabdham upalakṣaṇam, yena tasyāḥ kopanāyā mārgo  
'numīyate.

But why fuss over these trappings? Let me first find my lover 4.45  
in this wilderness. (*Dances another chárchari.*)

(*Sung to a bhínnaka rhythm.* \*)

*An elephant king, distanced  
from his mate, heavy  
with sadness, heavy  
with longing,  
walks slowly  
through the mountain forest  
burning with flowers.*

(*moving forward with a dvi-pádika song, looking around, with  
a burst of happiness*) Here's an encouraging sign.

Red-streaked flowers  
glistening in the rain,  
the banana tree reminds me  
of her eyes, welling tears  
of anger.

There must be some way to know what path she's taken: 4.50

If her feet have touched this forest earth,  
soaked with rain, there must be marks,  
a little deeper at the heel  
because of her heavy hips,  
and traced with red lac.

(*moving forward with a dvi-pádika song, looking around; with  
joy*) I've found it! I can see the way she must have gone  
in her anger.

hṛt'āuṣṭha|rāgair nayan'ōda|bindubhir  
 nimagna|nābher nipatadbhir aṅkitam,  
 cyutam ruṣā bhinna|gater a|saṃśayam  
 śuk'ōdara|śyāmam idam stan'āṃśukam. [17]

bhavatu. ādāsye tāvat. (*parikramya vibhāvya ca; s'āśram*)  
 katham? s'ēndra|gopaṃ nava|śādvalam idam. tat kuto  
 'smin vipine priyā|pravṛttim āgamayeyam? (*dr̥ṣṭvā*) aye,  
 ayam āsār'|ōcchvasita|śaila|taṭa|sthalī|pāṣāṇam adhirū-  
 dhaḥ

4.55 ālokayati payo|dān  
 prabala|puro|vāta|nartita|śikhaṇḍaḥ  
 kekā|garbheṇa śikhī  
 dūr'|ōnnamitena kaṇṭhena. [18]

(*upetya*) yāvad enaṃ pṛcchāmi.

(*anantare khaṇḍakah.*)

ṛsaṃpatta|visūraṇao,  
 turiam para|vāraṇao,  
 piaama|daṃsaṇa|lālasao  
 gaa|varu vimhia|māṇasao. [19]

(*tena khaṇḍak'āntare carcarī.*)

ACT FOUR

Here's the top she was wearing,  
dark as a parrot's breast,  
stained by tears that washed  
a little red from her lips.  
She was clearly walking fast,  
with uneven steps,  
in anger.

I'll pick it up. (*taking a closer look; tearfully*) Oh no. It's a patch of dark green grass spotted with ladybugs. So how can I find out where she went in this wilderness, with no one around? (*looking*) I see a peacock perched on a mountain rock polished by the rain.

He's looking up at the clouds, crest  
ruffled by strong winds,  
craning his neck  
with a cry stuck in his throat.

4.55

(*approaching the peacock*) I'll ask it.

(*In the background, a khándaka song.*)

Grieving,  
this fine elephant that could stop his enemies  
in their tracks, hungry to see  
his mate, wanders  
in a daze.

(*A chárchari.*)



I'm begging you, peacock.  
 Speak to me of my lover.  
 Have you seen her  
 as you were moving through the forest?  
 Her face is like the moon.  
 She walks like a goose.  
 That's how you'll know her.

*(another chárchari, with hands folded in supplication)*

Peacock,  
 you have bright eyes.  
 Her eyes are very long.  
 Your neck is dark.  
 Hers is long and elegant.  
 She's dazzling.  
 Have you seen her  
 anywhere in this forest?

*(dancing a chárchari and looking)* What, no answer? He's  
 beginning to dance. *(another chárchari)* I wonder why  
 he's so happy. *(thinking)* All right, I understand.

Spread open by a gentle wind,  
 his vibrant, thick tail  
 is without rival—now that my lover  
 is not here. When her lush hair,  
 decked with flowers,  
 comes loose when we make love,  
 who could pay attention  
 to a peacock?

4.65 bhavatu. para|vyasana|nirvṛtaṃ na khalv enaṃ pṛcchāmi.  
 (dvi|padikayā diśo 'valokya) aye, iyam ātap'|ānta|saṃ-  
 dhuḥṣita|madā jambū|viṭapam adhyāste para|bhṛtā.  
 vihageṣu paṇḍit" āiṣā jātiḥ. yāvad enāṃ pṛcchāmi. (*an-  
 antare khurakah*)

ṛvija|jjhara|kāṇaṇa|allīṇao,  
 dukkha|viṇiggaa|bāh'|uppīḍao,  
 dūr'|ōsāria|hia'|āṇandao  
 ambara|māṇe bhamāi ga'|indao. [23]

(*khurak'*ānte carcarī.) hele hele.

ṛpara|hua mahura|palāviṇi, kantī  
 nandaṇa|vaṇa sa|cchanda bhamantī  
 jāi paīm piaama sā mahu diṭṭhī,  
 tā āakkhahi mahu, para|puṭṭhī. [24]

(*etad eva nartitvā Valantikay" ōpasṛtya, jānubhyām sthitvā*)  
 bhavati,

4.70 tvāṃ kāmīno madana|dūtim udāharanti.  
 mān'|āvabhaṅga|nipuṇaṃ tvam a|mogham astraṃ.  
 tām ānaya priyatamām mama vā samīpaṃ,  
 mām vā nay' āśu, kala|bhāṣiṇi, yatra kāntā. [25]

(*vāmakena kim cid valitvā, ākāśe*) kim āha bhavati? «kathaṃ  
 tvāṃ evam anuraktaṃ vihāya gat"?» ēti. śṛṇotu bhavati.



Fine. I'm not about to ask someone who takes pleasure in 4.65  
others' misery. (*looking up, with a dvi·pádika song*) Here,  
on a branch of the rose-apple tree, sits a cuckoo, excited  
by summer's end. She's the wisest of birds. I'll ask her.  
(*a khúrika dance*)

*Hidden in this forest of wonders,  
tears of grief filling his eyes,  
lost to all thought of happiness,  
the elephant king takes the measure  
of the sky.*

(Chárchari.)

Tell me, sweet-spoken cuckoo:  
Have you by any chance  
seen the woman I love  
wandering through this lovely garden?

(*after dancing to this verse, falling to his knees, moving to the  
valántika raga\**)

Lovers say you're the best messenger,  
an unfailing weapon to cut through  
a lover's anger. Bring her to me,  
talk to her sweetly,  
or quickly take me  
wherever she is.

4.70

(*turning slightly to the left, looking up*) What are you saying?  
"How could she have left you, who loves her so much?"  
I'll tell you.

kupitā; na tu kopa|kāraṇaṃ  
 sakṛd apy ātma|gataṃ smarāmy ahaṃ.  
 prabhutā ramaṇeṣu yoṣitāṃ  
 na hi bhāva|skhalitāny apekṣate. [26]

(sa|sambhramam upaviśya, anantaram jānubhyām sthitvā,  
 «kupit» » êti paṭhitvā; vilokya ca) katham? kathā|viccheda|  
 kārīṇī sval|kārya eva vyāsaktā. atha vā suṣṭhu khalv idam  
 ucyate:

mahad api para|duḥkhaṃ śītaṃ samyag āhuḥ,  
 praṇayam a|gaṇayitvā yan mam' āpad|gatasya  
 adharam iva mad'|āndhā pātum eṣā pravṛttā  
 phalam abhinaṃ|pākaṃ rāja|jambū|drumasya. [27]

4.75 tad evaṃ gate 'pi, priy" êva me mañju|svan", êti na me  
 kopo 'syāṃ. sukham āstāṃ bhavatī. sādhayāmas tāvat.  
 (utthāya, dvi|padikayā parikramy' āvalokya ca) aye, dakṣi-  
 ñena vana|dhārāṃ priyā|caraṇa|nikṣepa|śaṃsī nūpura|  
 śabdaḥ. yāvad enam anugacchāmi. (parikramya)

ᵀ piaama|viraha|kilāmia|vaaṇao,  
 a|virala|bāha|jal'|āula|ṇaṇao,  
 dū|saha|dukkha|visaṇṭhula|gamaṇao,  
 pasaria|guru|tāva|dīvi'|aṅgao,

ACT FOUR

She was angry, all right,  
 though I don't remember  
 doing anything wrong.  
 Women have a certain power  
 over their lovers.  
 They don't need reasons.

*(sitting down in agitation, then shifting to his knees again, singing the verse a second time; looking around)* This cuckoo doesn't seem to be interested in anything but her own business. She's not listening to my story. As they say:

Other people's sorrow doesn't hurt us.  
 It's true what people say.  
 Arrogant, self-centered, the cuckoo  
 doesn't even notice that I'm suffering  
 in love. She's absorbed in tasting  
 the ripe rose-apple, red  
 as a woman's lip.

But even so, I'm not angry at her. She has a voice as melo- 4.75  
 dious as my lover's. Stay well, dear bird. I have to move  
 on. *(getting up, walking around the stage to the dvi-pádika song)* Over there, to the right of the line of trees—I hear  
 the sound of anklets. My lover must be walking there.  
 I'll follow the sound. *(walking around)*

*(in the background)*

*His face drawn, missing his lover,  
 eyes blurred by incessant tears,  
 staggering in heavy grief,*

*ahiaṃ dummia/māṇasao*  
*kāṇaṇe bhamāi ga'indao.* [28]

(*kakubhena śad/upabhaṅgāḥ; anantare dvi/padikayā diśo 'va-*  
*lokyā*)

ṛ<sup>h</sup>*piā/kariṇī/vicchoiao,*  
*guru/so'/āṇala/dīviao,*  
*bāha/jal'āula/loaṇao*  
*kari/varu bhamāi samāulao.* [29]

(*sa/karuṇam*) hā dhik, kaṣṭaṃ!

4.80      *megha|śyāmā diśo dṛṣṭvā Mānas'|ōtsuka|cetasā*  
*kūjitaṃ rāja|haṃsena. n' ēdaṃ nūpura|śīñjitaṃ.* [30]

bhavatu. yāvad ete Mānas'|ōtsukāḥ patatrināḥ saraso 'smān  
 n' ōtpatanti, tāvad etebhyaḥ priyā|pravṛttim āgamaye-  
 yaṃ. (*Valantikay" ōpasṛtya, jānubhyāṃ sthitvā*) haṃho,  
 jala|vihaṅgama|rāja—

paścāt saraḥ pratigamiṣyasi Mānasam tvam.  
 pātheyam utsṛja bisam grahaṇāya bhūyaḥ.  
 mām tāvad uddhara śuco dayitā|pravṛtṭyā.  
 sv'|ārthāt satām gurutarā praṇayi|kriy" āiva. [31]

(*tiryag avalokya*) aye, yath" ōnmukham ālokeyati, tathā  
 vyaktaṃ «pravās'|ōtsuka|manasā mayā na dṛṣṭ"» ēty āha.  
 (*upaviśya. carcarī.*)

ACT FOUR

*a great fire burning him inside,  
with an anguished mind  
the elephant king wanders the wilderness.*

*(singing kákubha raga in six parts; looking up while dancing  
dvi-pádika)*

*Parted from his mate,  
on fire with grief,  
eyes blurred by tears,  
the elephant wanders,  
distraught.*

*(in sorrow)* How sad!

Seeing the sky lined with clouds,  
a royal goose is honking,  
ready to fly to Mánasa Lake.  
There are no anklets here.\*

4.80

I can still ask these geese, before they take off for Mánasa,  
for news of my beloved. *(in valántika raga, falling to his  
knees)* Listen, royal goose—

you can go to that lake a little later.  
Let go of the lotus stem in your beak.  
You can pick it up again in a moment.  
Help me in my grief. Give me news of my lover.  
For good people, helping others  
comes first.

*(looking sideways)* It's looking up as if to say: "I didn't see  
her. I'm busy thinking about Lake Mánasa." *(Sits down.  
A chárchari dance.)*

「re re haṃsā, kiṃ goijjāi?」 [32]

4.85 (*iti nartitv" ōtthāya*)

yadi, haṃsa, gatā na te nata|bhrūḥ  
 saraso rodhasi darśanaṃ priyā me  
 mada|khela|padaṃ kathaṃ nu tasyāḥ  
 sakalaṃ cora gataṃ tvayā grhītaṃ. [33]

(*punaś carcarī.*)

「gāi|aṇusāre maī lakkhiijāi,」 [34]

(*carcarikay" ōpasṛty', āñjalim baddhvā*)

4.90 haṃsa, prayaccha me kāntāṃ. gatiṃ asyās tvayā hṛtā.  
 vibhāvit'āika|deśena deyaṃ yad abhiyujyate. [35]

(*punaś carcarī.*)

「kāi paīm sikkhiu e gāi lālasa?  
 sā paīm diṭṭhī jahaṇa|bhar'ālasa,」 [36]

ACT FOUR

You geese—are you hiding something from me?

*(dancing, rising)*

4.85

If you didn't see her  
on the bank of the lake,  
then where did you get  
this graceful way of walking,  
drunk on desire?  
You thief, you stole it  
entire.

*(Another chárchari.)*

I can see her in your walk.

*(approaching, with folded hands)*

Goose! Give her back to me.  
You stole her style of walking.  
The law says: if you're caught  
with a part, you have to return  
the whole.

4.90

*(Another chárchari.)*

When did you learn how to walk  
with such grace?  
You must have seen her,  
languid,  
full-bodied,  
elegant.

(*punaś carcarī.*)

(«*hamsa, prayacch'*» *ētyādi paṭhitvā, dvi/padikayā nirūpya; vihasya*) eṣa sten'ānuśāsī rāj" ēti bhayād utpatitaḥ. yāvad anyam avakāśam avagāhiṣye. (*dvi/padikayā parikramy' āvalokya ca.*) aye, priyā|sahāyaś cakravākas tiṣṭhati. yāvad enam pṛcchāmi. (*anantare kuṭīlikā*)

4.95      ८ mammara/raṇia/maṇo/harae,  
 (mallaghaṭī.)  
 kusumia/taru/vara/pallavae,  
 (carcarī.)  
 daīā/virah'/ummāiao  
 kāṇaṇe bhamāi ga'indao. [37]

(*dvi/lay'ānte carcarī.*)

८ go|roaṇa|vaṇṇā  
 cakkā, bhaṇa i maī:  
 mahu sara† kilantī  
 dhaṇia ṇa diṭṭhi paīm? [38]

(*carcarikay" ōpasṛtya, jānubhyām sthitvā*)

rath'|āṅga|nāman, saṁtyakto  
 rath'|āṅga|śroṇi|bimbayā  
 ayaṁ tvām pṛcchati rathī  
 mano|ratha|śatair vṛtaḥ. [39]

4.97 *mahu sara* ed. : *mahuvāsara* Kāt



(*Another chárchari.*)

(*singing again, "Goose! Give her back to me," a dvi-pádika dance; laughing*) Afraid that I, as king, will punish all thieves, the goose has flown away. I'll have to search elsewhere. (*moving around the stage with a dvi-pádika dance, looking*) Here's a *chakra-vaka* bird with his mate. I'll ask him. (*With kútilika steps, followed by malla-ghati and chárchari.*)

Murmuring leaves, bird-song,  
trees thick with buds and flowers:  
the elephant-king wanders,  
mad with loss,  
through this forest.

4.95

(*Chárchari to a dvilaya beat.*)

*Chakra-vaka*, yellow and red,  
tell me: haven't you seen  
my wife playing  
in the water?\*

(*falling to his knees, in a chárchari*)

You are named after wheels, *chakra*,  
and I, master of chariots,  
who have lost my lover, her body curved  
like wheels, am asking you,  
for hope is wheeling  
through my mind.

4.100 ayaṃ «kaḥ? ka?» ity āha. na khalu vidito 'ham asya.

sūryā|candramasau yasya  
mātā|maha|pitā|mahau,  
svayaṃ vṛtaḥ patir dvābhyām  
Urvaśyā ca Bhuvā ca yaḥ. [40]

katham? tūṣṇīm sthitaḥ. bhavatu. upālapsye tāvad enaṃ.  
(jānubhyāṃ sthitvā) tad yuktaṃ tāvad ātm'|ānumānena  
vartitum. kutaḥ:

sarasi nalinī|patreṇ' āpi  
tvam āvṛta|vighrahām  
nanu saha|carīm dūre matvā  
viraṣi samutsukaḥ.  
iti ca bhavato jāyā|snehāt  
pṛthak|sthiti|bhīrutā,  
mayi ca vidhure bhāvaḥ ko 'yaṃ  
pravṛtti|parāṇ|mukhaḥ? [41]

(upaviśya) sarvathā madīyānām bhāgya|viparyayāṇām ayaṃ  
prabhāvaḥ. yāvad anyam avakāśam avagāhiṣye. (pad'|ān-  
tare sthitvā) bhavatu. na tāvad gacchāmi. (dvi|padikayā  
parikramy' āvalokya ca) aye,

4.105 idaṃ ruṇaddhi mām padmam  
antaḥ|kvaṇita|ṣaṭ|padaṃ,  
mayā daṣṭ'|ādharmaṃ tasyāḥ  
sa|sītākāram iv' ānanaṃ. [42]

ito gatas' ānuśayo mā bhūd, ity asminn api kamala|sevini  
bhramare praṇayaṃ kariṣye. (asy' āntare 'rdha|dvi|catur|  
asrakḥ.)

The bird is calling, "Who? Who?" Apparently he doesn't 4.100  
know who I am.

My grandfathers were the sun and the moon,  
and I myself was chosen as husband  
by two: lovely Úrvashi  
and Lady Earth.

Why doesn't he answer? I'll scold him a little. (*kneeling*) You  
should draw conclusions from your own experience.

You cry when your mate is hidden  
by a lotus leaf in the pond, fearing  
that she is gone. That's how much  
you love her, and how much you fear  
being alone. And still you turn away  
from me when I have lost my wife?

(*sitting*) This is the power of fortune that has turned against  
me. I'll search elsewhere. (*taking a step and stopping*) On  
second thought, I'll not go. (*with a dvi-pádika dance,*  
*moving around and looking*)

This lotus won't let me go.  
A bee is buzzing inside it.  
It's just like her face  
when I bite her lip  
and she moans.

4.105

I'll make friends with this bee inside the lotus, so that I  
won't feel bad when I leave. (*Ardha-dvi-chatur-ásraka*  
*pose.* \*)

ṛekkakkama/vaḍḍhia/  
guruara/pemma/rase  
sare haṃsa/juāṇao  
kīlāi kāma/vase, [43]

(*catur|asraken' ōpaviśy', āñjalim baddhvā*)

madhu|kara, madir'|ākṣyāḥ śaṃsa tasyāḥ pravṛttim.  
vara|tanur atha v" āsau n' āiva dr̥ṣṭā priyā me.  
yadi surabhim apāsyas tan|mukh'|ōcchvāsa|gandham,  
tava ratir abhaviṣyat puṇḍarīke kim asmin? [44]

4.110 (*dvi|padikayā parikramy' āvalokya ca*) eṣa nīpa|skandha|ni-  
ṣaṇṇa|hastāḥ kariṇī|sahāyo nāga|rājas tiṣṭhati. asmāt  
priy" |ōdantam upalapsye. yāvad upasarpāmi. (*kuṭīlikā.*)

ṛkariṇī|viraha|saṃtāviao  
(*mallaghaṭi.*)  
kāṇaṇe gaṇḍ'|uddhua|mahu|arao, [45]

(*ato 'ntare 'valokya*) atha vā na tāvad ayam upasarpaṇa|kālaḥ.

ayam a|cir'|ōdgata|pallavam  
upanītaṃ priyatam" |āgra|hastena  
abhilaṣatu tāvad āsava|  
surabhi|rasaṃ sallakī|bhaṅgaṃ. [46]

(*sthānaken' āvalokya*) aye, kṛt'|āhārakaḥ saṃvṛttaḥ. bhavatu.  
samīpam asya gatvā pṛcchāmi. (*anantare carcarī.*)

ACT FOUR

*A gander, aflame,  
plays in the pond  
here, where love  
reached its peak.*

*(assuming a square pose, addressing the bee, in supplication)*

Please, tell me where she is  
with her ravishing eyes.  
But maybe you haven't seen her.  
If you had tasted even once  
the fragrance of her face,  
would you find anything of interest  
in this flower?

*(walking around, looking, in the dvi-pádika dance)* I see a 4.110  
kingly elephant with his mate, his trunk resting on a  
margosa tree. Maybe I can get some news of her from  
him. I'll approach him. *(Kútilika followed by malla-ghati.)*

Tormented, without his mate,  
he shakes the bees from his cheeks.

*(scanning the scene)* But this is not a good moment to approach him.

His mate has just brought him  
a freshly cut branch of the *sállaki* tree.  
Let him savor it, far  
sweeter than wine.

*(looking further)* He's finished eating it. I can ask him now.  
*(chárchari.)*

4.115      ṛhaūṃ paīm pucchimi, akkhahi, gaa|varu,  
              lalia|pahāre nāsia|taru|varu,  
              dūra|viñijjia|sasa|hara|kantī  
              diṭṭhī pia paīm saṃmuha jantī? [47]

*(pada|dvayam purata upasṛtya)*

mada|kala, yuvati|śaśi|kalā,  
              gaja|yūtha|pa, yūthikā|śabala|keśī  
              sthīra|yauvanā sthitā te  
              dūr'|ālōke sukh'|ālokā? [48]

*(sa|harṣam ākarṇya)* ahaha! anena priy" |ōpalabdhi|śaṃsinā  
              mandra|kaṇṭha|garjitenā samāśvāsito 'smi. sādharṃyāc  
              ca bhūyasī me tvayi prītiḥ.

mām āhuḥ pṛthivī|bhṛtām adhipatiṃ,  
              nāg'|ādhirājo bhavān.  
              a|vyucchinna|pṛthu|pravṛtti bhavato  
              dānaṃ, mam' āpy arthiṣu.  
              strī|ratneṣu mam' Ōrvaśī priyatamā,  
              yūthe tav' ēyaṃ vaśā.  
              sarvaṃ mām anu te. priyā|viraha|jāṃ  
              tvaṃ tu vyathāṃ m" ānubhūḥ. [49]

Trees collapse  
if you barely hit them,  
great elephant.  
Tell me.  
My love easily outdoes the moon.  
Did she come into your presence?

*(taking two steps forward)*

King of the elephants,  
proud with rut:  
My girl,  
forever young,  
a sliver of the moon,  
a delight to the eyes,  
her hair decked with jasmine—  
did you happen to see her  
even from a distance?

*(listening, with joy)* I can tell by your deep trumpeting that  
you have news of her. This comforts me. What's more,  
we're very alike, which is why I like you.

They call me the king of kings.  
You're the king of elephants.  
I'm lavish with my gifts, you—  
with your must. Poets  
use the same word for both.  
My Úrvashi is beloved among women,  
and this mate of yours is dearest in the herd.  
We're similar in all ways. I only hope  
you'll never be torn from your love.

4.120 sukham āstām bhavān. (*dvi|padikayā parikramy' āvalokya*  
*ca*) aye, ayam asau «Surabhi|kandaro» nāma viśeṣa|rama-  
 ṇīyaḥ sānumān, priyaś c' āpsarasām. api nāma su|tanur  
 asy' ōpatyakāyām upalabhyeta? (*parikramy' āvalokya ca*)  
 katham, andha|kāraḥ! bhavatu. vidyut|prakāśen' āval-  
 okayāmi. katham? madīyair durita|pariṇāmair megh'|  
 ōdayo 'pi śata|hradā|śūnyaḥ saṃvṛttaḥ. tath" āpi śil'"|ōc-  
 cayam enam al|pṛṣṭvā na nivartisyē. (*anantare khaṇḍikā.*)

「pasaria|khara|khura|dāria|meṇi,  
 vaṇa|gahaṇe avicallu  
 parisappeī, pecchaha, līṇo  
 ṇia|kajj'ujjua kollu.」 [50]

api van'|āntaram alpa|bhuj'|āntarā  
 śrayati, parvata, parvasu saṃnatā  
 idam Anaṅga|parigrahaṃ aṅganā,  
 pṛthu|nitamba, nitambavatī tava. [51]

katham, tūṣṇīm āste. śaṅke, viprakaṛṣān na śṛṇoti. bhavatu.  
 samīpam asya gatvā pṛcchāmi. (*anantare carcarī.*)

「phaliha|silā|ala|ṇimmala|ṇijjharu,  
 bahu|viha|kusume viraīa|seharu,  
 kiṇṇara|mahur'|uggīa|maṇo|haru,  
 dekkhāvahi mahu piaama, mahī|haru.」 [52]



Be well. (*walking around, looking, to a dvi-pádika*) Here is 4.120  
 the mountain they call "Fragrant Caves." The *ápsarases*  
 love this place. Could Úrvashi be here, on its slopes, by  
 any chance? (*walking and looking*) How dark it is! I'll  
 have to see by the lightning flashes. How is this? The  
 clouds here are empty of lightning. What have I done  
 to deserve this? But I won't go back without asking this  
 mountain. (*A khándika dance.*)

*Intent on his mission,  
 pawing the earth with hard feet,  
 fearless,  
 the boar moves deep  
 into the forest.*

Vast mountain, curved  
 like a woman:  
 has my lover  
 come to your slopes  
 where passion lives?  
 She has full breasts,  
 full thighs, and her body  
 is slightly bent.

He's not saying anything. Maybe I'm too far away for him  
 to hear. Let me come closer and ask again. (*Chárchari.*)

Waterfalls white as crystal,  
 peaks covered with many flowers,  
 echoing the music of the gods:  
 great mountain, won't you show me  
 my woman?

4.125 (*carcarikay*” *ôpasṛty*, *ânjalim baddhvā*)

sarva|kṣiti|bhṛtām nātha, dṛṣṭā sarv’|āṅga|sundarī  
rāmā ramye van’|ānte ’smin mayā virahitā tvayā? [53]

*tath*” *āiva pratisabdham śṛṇoti*.

(*ākarnya*, *sa|harṣam*) katham? yathā | kramam «dṛṣṭ» êty  
āha. bhavatu. avalokayāmi. (*diśo ’valokya*, *sa|khedam*)  
katham, mam” āiv’ āyam kandar’ | āntara | visarpī prati |  
śabdaḥ. (*iti mūrccchitaḥ patati. utthāy*, *ôpaviśya ca sa |*  
*viṣādam*) ahaha. śrānto ’smi. yāvad asyā giri | nadyās tīre  
taraṅga | vātam āseviṣye. (*dvi|padikayā parikramy’ āva-*  
*lokya ca.*) imām nav’ | āmbu | kaluṣām sroto | vahām paśyatā  
mayā ratir upalabhyate. kutaḥ:

taraṅga|bhrū|bhaṅgā,  
kṣubhita|vihaga|śreṇi|rasanā,  
vikarṣanti phenam  
vasanam iva saṁrambha|śithilam,  
yath” āviddham yāti  
skhalitam abhisamdhāya bahuśo,  
nadi|bhāven’ êyam  
dhruvam a|sahanā sā pariṇatā. [54]

4.130 bhavatu. prasādayāmi tāvad enām. (*anantare kuṭīlikā*.)

*(folding his hands together, approaching in chárchari)*

4.125

King of all mountains,  
my wife,  
so beautiful in every way.  
is alone  
in this splendid forest.  
Haven't you seen her?

*Hears the echo of his voice.*

*(listening, joyfully)* What is that? I heard him say, "Seen her..."\* *(looking into space, in despair)* No—it's the echo of my own voice in the mountain caves. *(Falls in a faint. Then, rising, with despair)* I'm so tired. I'll sit on the bank of this mountain stream and enjoy the breeze from the waves. *(taking a couple of steps and looking around, a dvi-pádika)* When I see the stream muddy with rain, I feel a certain delight.

The waves are her knitted brows.  
This row of ruffled birds is her belt.  
The foam is her sari that came undone in her anger,  
now gathered in her hands.  
She's moving away, very agitated,  
still thinking about my offense.  
It's her—so furious she's turned  
into a river.

Fine. Let me try to make up with her. (Kútilika.)

4.130

ṛpasā, piaama sundarie ṇae,  
 khuhi'ā|karuṇa|vihaṅgamae ṇae,  
 sura|sari|tīra|samūsua|eṇae,  
 ali|ula|raa|jhaṅkāria eṇae, [55]

(*tena kuṭīlik"jāntare carcarī.*)

ṛpuvva|disā|pavaṇ'|āhaa|kallol'|uggaa|bāhao,  
 meha|aṅge ṇaccaī sa|lalia jala|ṇihi|ṇāhao,  
 haṁsa|vihaṅgama|kuṅkuma|saṁkha|ka'|ābharaṇu,  
 kari|maar'|āula|kasaṇala|kamala|ka'|āvaraṇu,  
 velā|salil'|uvvella|hattha|diṇṇa|tālu,  
 ottharāi dasa disa rundhei ṇava|meha|ālu, [56]

(*carcarikay"ōpasṛtya, jānubhyām sthitvā*)

4.135 tvayi nibaddha|rateḥ, priya|vādinah,  
 praṇaya|bhaṅga|parāṇ|mukha|cetasah  
 kam aparādha|lavaṁ mama paśyasi,  
 tyajasi, mānini, dāsa|janaṁ yataḥ? [57]

ACT FOUR

Be kind to me, my dearest, my beauty, sweet river.  
Look, I'm bowing at your feet.  
Your birds cruelly disturb me.  
A deer, full of longing, waits on your bank.  
The bees are driving me mad.\*

(Chárchari.)

And this graceful dance of the Ocean, raising  
his arms,  
waves driven by a wind from the east—  
he's dancing with the clouds, who are part of him.  
He's draped with ornaments of gold—  
geese, ducks, and conches.  
Black lotus flowers, shattered  
by elephants and crocodiles,  
clothe his body. Waves roll onto the shore  
as if he's clapping his hands.  
He's dark as the monsoon  
that fills all space.\*

*(falls to his knees; chárchari)*

I love you.  
I love to speak about you.  
I'm your slave.  
My whole heart rebels  
at the thought of breaking our bond.  
What tiny fault do you see in me  
that makes you turn away?

4.135

katham? tūṣṇīm āste. atha vā paramārtha|sarid iyaṃ n'  
 Ōrvaśī. anyathā katham Purūravasam apahāya samudr'|  
 ābhisāriṇī bhavet? a|nirveda|prāpyāṇi śreyāṃsi bha-  
 vanti. bhavatu. tam ev' ōddeśaṃ gacchāmi, yatra me  
 nayanayoḥ sā su|nayanā tiro|hitā. (*parikramy' āvalokya*  
*ca*) imam tāvat priyā|pravṛttaye saraṅgam āsīnam abhy-  
 arthaye.

*abhinava/kusuma/stabakita/taru/varasya parisare,*  
*mada/kala/kokila/kūjita/rava/jhaṇ/kāra/mano/hare*  
*nandana/vipine nija/kariṇī/virah'/ānala/saṃtaptō*  
*vicarati gaj'/ādhipatir Airāvata/nāmā. [58]*

(*galitakah; jānubhyāṃ sthitvā*)

kr̥ṣṇa|sāra|cchavir yo 'yaṃ dr̥śyate, kānana|Śrīyā  
 vana|śobh"|āvalokāya kaṭ'|ākṣa iva pātitaḥ. [59]

4.140 (*vilokya*)

ayam antikam āyāntīm śīśunā stana|pāyinā  
 an|anya|dr̥ṣṭis tām eva mṛgīm ruddhām nirīkṣate. [60]

(*iti nartitvā carcarī*)

ṛsura|sundari jahaṇa|bhar'|ālasa, pīṇ'|uttuṅga|  
 ghaṇa|tthaṇī,  
 thira|jovvaṇa, taṇua|sarīri, haṃsa|gaī  
 gaṇ'|ujjala|kāṇaṇe mia|loaṇi bhamante diṭṭha paīṃ?  
 taḥ viraha|samudd'|antare uttārahi maīm. [61]

ACT FOUR

What's going on? She doesn't say a word. Or—the truth is that it's only a river, not Úrvashi. Otherwise how could she leave Puru-ravas and flow toward the sea? Good things happen if you don't despair. I'll go to that spot where her beautiful eyes disappeared from my sight. (*walking and looking*) Let me ask this deer, resting here, for news of my wife.

*A great tree breaking out in flowers,  
cuckoos cooing, crazy with desire,  
bees buzzing: in this garden of the gods,  
the elephant Airávata\* wanders, lost, missing  
his mate, aflame with yearning.\**

(*on his knees; a gálitaka*)

Look at the dark deer sitting here  
like the eye of the Forest Goddess  
scanning the beauty of the trees.

(*looking around*)

4.140

He is staring straight, unblinking, at the doe  
as she comes close, held back  
by a nursing fawn.

(*dancing a chárchari*)

A lovely goddess,  
moving slowly with heavy hips,  
breasts bursting with fullness,  
ever young, slender, graceful as a goose,  
doe-eyed—have you, by chance, seen her  
as you wandered through this glowing forest?  
Save me, drowning in an ocean of absence!

(*upasṛty*, *āñjalim baddhvā*) haṃho hariṇa|pate,

4.145

api dṛṣṭavān asi mama priyāṃ vane?  
kathayāmi te tad|upalakṣaṇaṃ. śṛṇu.  
pṛthu|locanā, saha|carī yath” āiva te,  
su|bhagā tath” āiva khalu, s” āpi vīkṣyate. [62]

(*vilokya*) katham? an|ādr̥tya mad|vacanaṃ kalatr’|ābhimu-  
khaṃ sthitaḥ. sarvathā upapadyate. paribhav’|āspadaṃ  
vidhi|viparyayaḥ. yāvad anyam avakāśam avagāhiṣye.  
(*parikramy’ āvalokya ca*) hanta: dṛṣṭam upalakṣaṇaṃ ta-  
syā mārgasya—

rakta|kadambaḥ so ’yaṃ,  
priyayā gharm’|ānta|śaṃsi yasy’ āikaṃ†  
kusumam a|samagra|kesara|  
viṣamam api kṛtaṃ śikh”|ābharaṇaṃ. [63]

(*parikramy’ āvalokya ca*) tat kiṃ nu khalu śilā|bheda|gataṃ  
nitānta|raktaṃ idam ālokyate?

prabhā|lepī—n’ āyaṃ  
hari|hata|gajasy’ āmiṣa|lavaḥ.  
sphuliṅgaḥ syād agner—  
gahanam abhivṛṣṭaṃ punar idam.  
aye, rakt’|āśoka|  
stabaka|sama|rāgo maṇir ayaṃ,  
yam uddhartuṃ pūṣā  
vyavasita iv’ ālambita|karaḥ. [64]

4.147 *ekam* AR : *idam* ed.



(*approaching, folding his hands in greeting*) Oh great deer,

Maybe you've seen my wife in the forest.  
I'll tell you what she looks like. Listen carefully.  
She has wide eyes, just like your doe—  
no less arresting.

4.145

(*taking another look*) What's happening? He's not listening  
to what I say. He's concentrating on his mate. That's how  
it is. Who cares for someone who's down and out, like  
me? I'll look elsewhere. (*walking and looking*) Hey: she  
must have gone this way—

I can see the *kadamba* tree  
that blossomed from the rains.\*  
Summer is over.  
My love puts one red flower,  
stamens uneven,  
to crown her hair.  
Only one.  
That's how she likes it.

(*walking and looking*) No: what is this bright red thing in  
the crack between rocks?

It's too bright to be a piece of flesh  
from an elephant killed by a lion.  
It could be a spark—but the forest  
is soaked by rain.  
No. It's a ruby, red as a bunch of *ashoka* flowers,  
and the sun spreads its rays  
as if to take it in hand.

4.150 bhavatu. ādāsye tāvat. (*iti grahaṇam nāṭayati.*)

ṛpaṇāṇi/baddh'āsāao,  
bāh'āula/ṇia/ṇaṇao  
gaa/vāi gahaṇe duhiao  
bhamai kkhāmia/vaṇṇao, [65]

(*dvi/padikay*" ōpasṛtya, grhītvā; ātma/gatam)

mandāra|puṣpair adhvāsītāyām  
yasyāḥ śikhāyām ayam arpaṇīyaḥ,  
s" āiva priyā saṃprati dur|labhā me.  
n' āiv' ēnam āsr'|ūpahataṃ karomi. [66]

*ity utsrjati.*

4.155 NEPATHYE: vatsa, grhyatām grhyatām.

saṃgamanīyo maṇir iha  
śaila|sutā|caraṇa|rāga|yonir ayam  
āvahati dhāryamāṇaḥ  
saṃgamam āsu priya|janena. [67]

RĀJĀ (*karmaṇ dattvā*): ko nu khalu mām evam anuśāsti?  
(*diśo 'valokya*) aye, anukampate mām kaś cin mṛga|cārī  
munir bhagavān. bhagavan, anugr̥hīto 'smy aham upa-  
deśād bhavataḥ. (*maṇim ādāya*) haṃho saṃgamanīya,

I'll take it. (*Mimes taking it.*)

4.150

*Still hoping to find his lover,  
eyes clouded by tears,  
the elephant king wanders  
the forest, his face pale  
with sorrow.*

(*taking two steps, with a dvi-pádika, picking up the jewel; to himself*)

She's not here—the woman who should wear this  
in her hair, fragrant with *mandára* flowers.  
It's impossible to find her.  
What use is this for me?  
Why wet it with my tears?

*Puts it back.*

BACKSTAGE, A VOICE: Son, take it, take it.

4.155

This is the Reuniting Ruby,  
formed from the lac  
on the feet of the Mountain's daughter.  
Whoever wears it will swiftly  
come together with his lover.

KING (*listening*): Who is telling me this? (*looking through space*) Some great sage, in the form of a deer, had mercy on me. Respected sir: I am honored by your advice. (*taking the jewel*) Oh, the Reuniting Ruby:

tayā viyuktasya nimagna|madhyayā  
bhaviṣyasi tvam yadi saṃgamāya me,  
tataḥ kariṣyāmi bhavantam ātmanaḥ  
śikhā|maṇim, bālam iv' êndum Īśvaraḥ. [68]

(*parikramy' āvalokya ca*) kiṃ nu khalu kusuma | rahitām  
api latām imām paśyatā mayā ratir upalabhyate? atha vā  
sthāne mama mano ramate. iyaṃ hi

4.160

tanvī; megha|jal' |ārdra|pallavatayā  
dhaut' |ādhar" êv' āśrubhiḥ;  
śūny" êv' ābharaṇaiḥ, sva|kāla|virahād  
viśrānta|puṣp' |ôdgamā;  
cintā|maunam iv' āsthitā, madhu|lihām  
śabdair vinā lakṣyate;  
caṇḍī mām avadhūya pāda|patitaṃ  
jāt' |ānutāp" êva sâ. [69]

yāvad asyām priy" |ānukārinīyām latāyām pariṣvaṅga|praṇayi  
bhavāmi.

ṛlae, pekkheviṇu hiae bhāvami,  
jaī vihi|joe puṇi tahi pāvami,  
tā raṇṇe viṇu karimi ṇibbhaṃtī,  
puṇu ṇa i mellaī tāha ka' |antī. [70]

*iti carcarikāy" ôpasṛtya latām ālīngati. tatas tadīya|sthānam  
ākramy' āiva praviṣṭ" ÔRVAŚĪ.*

RĀJĀ (*nimilit' |ākṣaḥ, sparsam nāṭayitvā*): aye, Urvaśī|gātra|  
sparsād iva nirvṛtaṃ me śarīraṃ. na punar asti viśvāsah.  
kutaḥ:

ACT FOUR

If you bring me, in my loneliness,  
to that woman of the slender waist,  
I'll wear you on my head,  
as Shiva bears the crescent moon.

*(walking and looking)* Why am I attracted to this vine,  
though it has no flowers? But then it's only right that I  
should feel delight.

She's slender. Her leaves are wet  
with rain, like lips washed by tears.  
It's not the season to flower: she, too,  
is bare of ornament.  
She's silent without the bees,  
like someone too sad to talk.  
She's just like Úrvashi, sorry now  
that she ignored me when I fell  
at her feet.

4.160

I feel like embracing this vine, so reminiscent of my love.

Dear vine: This is what I think.  
If fate brings her back to me,  
I'll take her away from this forest  
and never ever bring her back.\*

*With a chárchari, he embraces the vine. ÚRVASHI enters, taking  
the place of the vine.*

KING *(with eyes closed, sensing a touch)*: My body feels an  
ecstasy, as if I were touching Úrvashi. But I don't trust  
it any more.

4.165 samarthaye yat prathamam priyām prati,  
 kṣaṇena tan me parivartate 'nyathā.  
 ato vinidre sahasā vilocane  
 karomi na sparśa|vibhāvita|priyaḥ. [71]

(śanair unmīlya cakṣuṣī) katham? satyam ev' Ōrvaśī. (iti  
 mūrccitaḥ patati.)

URVAŚĪ: 'samassasadu, samassasadu mahā|rāo,

RĀJĀ (samjñām labdhvā): priye, adya jivitaṃ.

tvad|viyoga|bhava, caṇḍi, mayā tamasi majjatā  
 diṣṭyā pratyupalabdh" āsi, cetan" ēva gat'āsunā. [72]

4.170 URVAŚĪ: 'marisadu, marisadu mahā|rāo, jaṃ mae kova|  
 vasaṃ gadāe avatth'antaram paṇido mahā|rāo,

RĀJĀ: n' āham prasādanīyas tvayā. tvad|darśanena prasanno  
 me sa|bāhy'|āntar|ātmā. tat kathaya: katham iyantaṃ  
 kālaṃ mayā virahitā sthit" āsi? (anantare carcarī.)

'morā, para|hua, haṃsa, rahaṅgama,  
 ali, gaa, pavvaa, saria, kuraṅgama—  
 tujjhaha kāraṇa raṇṇa bhamante  
 ko ṇa hu pucchia māiṃ roante? [73]

URVAŚĪ: 'evvaṃ. antak|karaṇa|paccakkhī|kida|vuttanto  
 mahā|rāo,

RĀJĀ: priye, «antaḥ|karaṇam» iti na khalv avagacchāmi.

Whenever I felt sure she was there,  
within a second I saw something else.  
Now I'm sure I feel her touch.  
I'd better not open my eyes.

4.165

*(slowly opening his eyes)* How could this be? It really is Úr-  
vashi. *(Falls in a faint.)*

ÚRVASHI: Breathe again, my king.

KING *(coming to)*: My love—I'm alive.

I was drowning in darkness  
without you. Luckily, you came back  
like life coming to a body.

ÚRVASHI: Forgive me, my king. It's my fault. My anger is 4.170  
what made you suffer this change.

KING: You don't have to apologize to me. Just seeing you  
makes me happy, inside and out. But tell me: how could  
you be separated from me for so long? *(Chárchari.)*

Peacock, cuckoo, goose, ruddy goose,  
bee, elephant, mountain, river, deer—  
I was wandering through this forest,  
in tears. Was there any one of them  
I didn't ask about you?

ÚRVASHI: I saw it all in my mind.\*

KING: What do you mean by "seeing in your mind?" I don't  
understand.

4.175 URVAŚĪ: 'suṇādu mahā | rāo. purā bhaavadā Mahāseṇeṇa  
sāsadam kumāra | vvadam geṇhia aam Akaluso ṇāma  
Gandhamādaṇa|kaccho ajjhāsido. kidā a thidī,

RĀJĀ: kīdrśī?

URVAŚĪ: 'jā kila itthiā imam padesaṃ āgamiṣṣadi, sā ladā|  
bhāveṇa pariṇadā bhaviṣṣadi. Gorī|caraṇa|rāa|saṃbha-  
vaṃ maṇim vajjia ladā|bhāvaṃ ṇa muñciṣṣadi tti. tado  
aḥam guru | sāva | saṃmūḍha | hiaā visumarida | devadā |  
ṇiamā ammakā|jaṇa|pariharaṇīaṃ Kumāra|vaṇaṃ pavīṭ-  
thā. paves' | āṇantaraṃ a kāṇaṇ' | ôvanta | vatti | ladā | bhāve-  
ṇa pariṇadam me rūaṃ,

RĀJĀ: priye, sarvam idam upapannaṃ.

rati|kheda|suptam api mām  
śayane yā manyase pravāsa|gatam,  
sā tvam ih' āitad|avastham  
katham saheṭhās cira|viyogaṃ? [74]

4.180 idam c' āitad yathā | kathitaṃ saṃgama | nimittaṃ punar  
upalabdha | prabhāvam āsāditam asmābhiḥ. (*iti maṇim  
darśayati.*)

URVAŚĪ: 'kadham, saṃgamaṇīo aam maṇī. ado evva mahā|  
rāeṇa ālingida | metta evva pakidi | ttha mhi saṃvuttā,



ACT FOUR

ÚRVASHI: Listen. Once the gods' Commander, Kumára, was 4.175  
living here on the outskirts of Mount Gandha-mádana,  
in a place called "Spotless." He had taken an eternal vow  
to remain a bachelor. He made a rule.

KING: What kind of rule?

ÚRVASHI: Any woman who comes into this area will be  
turned into a vine. Only a gem made from the red  
lac on Párvati's feet could release someone from that  
state. Then I came into Kumára's grove in a deluded  
state—because of my teacher's curse. I forgot the gods'  
rules, forgot that no woman should come here. No  
sooner did I enter than my body became a vine at the  
outer edge of the forest, right here.

KING: My dear, it all fits.

You're the one who, when I slept,  
exhausted after making love,  
thought I'd gone away to a distant land.  
How could you bear  
to be separate from me  
so long, *for real?*

Here's the jewel that brought us back together, as you've 4.180  
already said. (*Shows the ruby.*)

ÚRVASHI: Oh—it's the Reuniting Ruby. That's why, when  
you just embraced me, I came back to myself.

RĀJĀ (*lalāṭe maṇim niveśya*): *evam eva, sundari, kṣaṇa|mā-*  
*tram sthīyatām.*†

sphuratā vicchuritam idaṃ  
rāgeṇa maṇer lalāṭa|nihitasya  
śriyam udvahati mukhaṃ te  
bāl'|ātapa|rakta|kamalasya. [75]

URVAŚĪ: 'piam|vada, mahanto kkhu kālo amhāṇaṃ Paṭṭhā-  
ṇādo ṇiggadāṇaṃ. kadā i asūissanti maha pakidīo.† tā  
ehi, gacchamha,

4.185 RĀJĀ: *yad āha bhavatī. (ity uttiṣṭhataḥ.)*

URVAŚĪ: 'adha kadhaṃ uṇa mahā|rāo gantuṃ icchadi?

RĀJĀ:

a|cira|prabhā|vilasitaiḥ patākinā,  
sura|kārmuk'|ābhinava|citra|śobhinā,  
gamitena khela|gamane vimānatāṃ  
naya māṃ navena vasatiṃ payo|mucā. [76]

(*carcarī.*)

'pāvia/saha/ari/saṃgao,  
pulaa/pasāhia/aṅgao,  
s'/écchā/patta/vimāṇao  
viharaī haṃsa/juāṇao. [77]

4.182 *evam eva, sundari, kṣaṇa|mātram sthīyatām* AR : omits ed.

4.184 *maha pakidīo* AR : omits ed. : *pakidīo amhāṇaṃ* Kon.

ACT FOUR

KING (*putting the ruby on her forehead*): My beauty, stay like this for a moment.

This jewel on your forehead  
casts its brilliant red light.  
Your face shines again,  
like a red lotus alight  
with the morning sun.\*

ÚRVASHI: What a lovely thing to say! But it's been a long time since you\* left the capital, Pratishtána. Your subjects will be jealous of me. Let's go back.

KING: As my queen commands. (*Both of them rise.*)

4.185

ÚRVASHI: How does the king want to travel?

KING:

With lightning flashing like flags,  
a rainbow splashing color,  
take me home on a new cloud  
fully equipped for flying.  
Only you can do it.

(*Chárchari, from offstage.*)

*He's found his mate.  
His body is tingling with joy.  
Flying freely through the sky.  
the young goose heads home.*

HOW ÚRVASHI WAS WON

4.190

*iti khaṇḍa|dhārayā niṣkrāntau.*

*iti mahā|kavi|Kālidāsa|viracite Vikramorvaśīye  
caturtho 'ṅkaḥ.*

ACT FOUR

*Exeunt, to this khanda-dhara song.*

4.190

*End of Act Four of "How Úrvashi was Won"  
by the great poet Kali-dasa.*



## **ACT FIVE**

5.1 *tataḥ praviṣati hr̥ṣṭo* VIDŪSAKAḤ.

VIDŪSAKAḤ: 'hī hī bho, diṭṭhiā cirassa kālassa Uvvasī|sahāo  
Nandaṇa|vaṇa|ppamuhesu padesesu vihariya paḍiṇivutto  
pia|vaasso. dāṇim sa|kajj'|āṇusāsaneṇa paḍi|maṇḍalam  
aṇurajjanto rajjaṃ karedi. a|saṃtānattanaṃ vajjia se ṇa  
kiṃ vi soaṇīaṃ. ajja tihī|viseso tti bhaavadīnaṃ Gaṅgā|  
Jamuṇānaṃ saṃgame devīhiṃ saha kid'|āhiseo saṃpa-  
daṃ uvaāriaṃ pavitṭho. tā jāva tattha|bhavado alaṃ|  
kaṛīamāṇassa aṇulevaṇa|malle agga|bhāi homi., (*iti pari-  
krāmati.*)

NEPATHYE: 'haddhī haddhī! eso duūl'|uttara|cchade tāla|  
veṇṭa|pihāṇe ṇikkhiva nīamāṇo accharā|vilāsavadīe  
moli|raaṇo maṇī āmisa|saṅkiṇā giddheṇa akkhitto.,

VIDŪSAKAḤ (*karnaṃ dattvā*): 'accāhidaṃ! paraṃ bahu|mado  
kkhu so vaassassa saṃgamaṇīo nāma cūḍā|maṇī. ado  
kkhu a|samatta|ṇevattho evva tattha|bhavaṃ āsaṇādo  
uṭṭhido. tā pāsa|parivattī homi.,

5.5 *iti niṣkrāntaḥ.*

*praveśakaḥ.*

*tataḥ praviṣati RĀJĀ, SŪTAŚ ca, KAṆCUKĪ, parijanaś ca.*



*Enter the CLOWN, happy.*

5.1

CLOWN: Fortunately, my dear friend has finally come home, after playing with Úrvashi in the gods' groves. Now he'll be back at work, looking after his kingdom to the great delight of his subjects. Except for lacking a son, he has everything he could wish. Today's a holy day, and he's finished bathing with his queens at the confluence of Ganga and Yámuna. He's gone into the tent on the river-bank to change his clothes. I'll be at hand to help him with his garlands and perfumes. (*Walks around.*)

FROM BACKSTAGE: Damn! Some vulture has made off with the ruby that was kept in a palm-leaf basket carefully covered by fine cloth. He must have thought it was a piece of red meat. It's meant to be worn by a woman of divine beauty.

CLOWN (*putting his hand to his ear*): What a disaster! It must be the Reuniting Ruby so valued by my good friend. That's why he's gotten up from his seat before his dressing up is finished. I'll approach him.

*Exit.*

5.5

*End of Interlude.*

*Enter the KING, his CHARIOTEER, the MANAGER OF THE HAREM, and the royal retinue.\**

RĀJĀ:

ātmano vadham āhartā kv' āsau vihaga|taskaraḥ,  
yena tat prathamam steyam goptur eva gr̥he kṛtam? [1]

KIRĀTĪ: ʿeso khu muha|koḍi|lagga|hema|sutteṇa maṇiṇā  
aṇurajjaanto via āāsam paribbhamadi.

5.10 RĀJĀ: paśyāmy enam!

asau mukh'|ālambita|hema|sūtram  
bibhran maṇim maṇḍala|śīghra|cāraḥ  
alāta|cakra|pratimam vihaṅgas  
tad|rāga|lekhā|valayam tanoti. [2]

kiṃ nu khalu kartavyam?

VIDŪSAKAḤ (*upetya*): ʿbho, alam ettha ghiṇāc. avarāhī sāsa-  
ṇṇo.

RĀJĀ: samyag āha bhavān. dhanur, dhanus tāvat!

5.15 PARIJANAḤ: ʿjam bhaṭṭā āṇavedi.

*iti niṣkrāntaḥ.*

RĀJĀ: na dr̥śyate vihaṅgaḥ.

VIDŪSAKAḤ: ʿido dakkhiṇ'|anteṇa calido saṇṇi|had'|āso.

ACT FIVE

KING:

Where's this bird who's had the nerve  
to steal straight from the king's house?  
He has earned his death.

HUNTRESS: He's flying high, holding the ruby by a golden  
string in his beak, turning the sky red.

KING: I see him!

5.10

I see the golden string  
hanging from his beak—  
and there's the ruby!  
He's circling fast,  
as if tracing a red ring  
of fire.

What shall I do?

CLOWN (*approaching*): Sir, show no mercy. That bird is a  
criminal and should be punished.

KING: Well said. My bow, my bow!

SERVANT: As His Highness commands.

5.15

*Exit.*

KING: Suddenly I can't see the bird.

CLOWN: The bastard has headed south.

RĀJĀ (*parivṛty' āvalokya ca*): dr̥ṣṭa idānīm.

5.20 prabhā|pallaviten' āsau karoti maṇinā kha|gaḥ  
asoka|stabaken' ēva diṇ|mukhasy' āvataṃsakam. [3]

YAVANĪ (*praviśya cāpa|hastā*): 'bhaṭṭā, edaṃ hatth'|āvāva|  
sahidaṃ sar'|āsaṇam.]

RĀJĀ: kim idānīm dhanuṣā? bāṇa|path'|ātītaḥ kravya|bho-  
janaḥ. tathā hi

ābhāti maṇi|viśeṣo  
dūram idānīm patatrinā nītaḥ,  
naktam iva Lohitāṅgaḥ  
paruṣa|ghana|ccheda|saṃyuktaḥ. [4]

(KAṆCUKINAM *vilokya*) ārya Lātavya, mad|vacanād ucyantām  
nāgarikāḥ sāyaṃ nivāsa|vr̥kṣ'|āśrayī vicīyatām vihaga|  
dasyur iti.

5.25 KAṆCUKĪ: yad ājñāpayati devaḥ.

*iti niṣkrāntaḥ.*

VIDŪSAKAḤ: 'uvavisadu bhavaṃ saṃpadaṃ. kaḥiṃ gado  
raaṇa|kumbhīlao bhavado sāsaṇādo muccissadi?]

RĀJĀ (VIDŪSAKEṆA *sah' ōpaviśya*):

ratnam iti na me tasmin  
maṇau priyatvaṃ vihaṅgam'|ākṣipte.  
priyayā ten' āsmi, sakhe,  
saṃgamanīyena saṃgamitaḥ. [5]

5.30 *tataḥ praviśati sa|saraṃ maṇim ādāya* KAṆCUKĪ.

ACT FIVE

KING (*turning and looking*): Oh, there he is.

The ruby he's carrying  
colors the southern sky  
like a bouquet of red *ashóka* flowers. 5.20

GREEK SERVANT (*entering with the bow in her hands*): Master,  
here's your bow, with the hand-grip.

KING: It's too late. The buzzard is beyond bowshot.

The ruby, from this distance,  
looks like Mars masked by dark clouds  
in the night sky.

(*looking at the* MANAGER OF THE HAREM) Latávya, order the  
city guards, in my name, to hunt down this lousy bird  
when he settles on a tree in the evening.

MANAGER OF THE HAREM: As the king commands. 5.25

*Exit.*

CLOWN: Sit down, Your Highness. How could the ruby-  
thief escape your punishment?

KING (*sitting down beside the* CLOWN):

It's not because it's so precious  
that I want it back from the bird.  
It's the Reuniting Ruby  
that brought my love and me together.\*

*Enter the* MANAGER OF THE HAREM *with the jewel and an* 5.30  
*arrow.*

KAÑCUKĪ: jayatu, jayatu devaḥ!

anena nirbhinna|tanuḥ sa vadhyo  
roṣeṇa† te mārgaṇatām gatena  
prāpy'|āparāddh'|ôcitam antarikṣāt  
sa|mauli|ratnaḥ patitaḥ patatrī. [6]

*sarve vismayam rūpayanti.*

KAÑCUKĪ: adbhiḥ prakṣālito maṇiḥ kasmai pradiyatām?

5.35 RĀJĀ: kirāti, agni|suddham enaṃ kṛtvā peṭakaṃ praveśaya.

KIRĀTĪ: †jaṃ bhaṭṭā āṇavedi,

*iti maṇim grhītvā niṣkrāntā.*

RĀJĀ: Lātavya, api jānīte bhavān, kasy' āyaṃ bāṇa iti?

KAÑCUKĪ: nām'|āṅkito dr̥śyate. na tu me varṇa|vibhāvana|  
sahā dr̥ṣṭiḥ.

5.40 RĀJĀ: tena hy upanaya śaram.

KAÑCUKĪ *tathā karoti.* RĀJĀ *nām'|ākṣarāṇy anuvācya s'|āpatya-  
tām rūpayati.*

KAÑCUKĪ: yāvan niyogam a|śūnyaṃ karomi.

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5.32 roṣeṇa ed. : balena AR

ACT FIVE

MANAGER OF THE HAREM: Victory to the king!

Your anger turned into an arrow  
that cut through the body of this criminal bird.  
He fell from the sky together with the ruby—  
punishment well deserved.

*Everyone shows amazement.*

MANAGER OF THE HAREM: I'll wash the ruby clean. To whom  
shall I give it?

KING: Purify it in flames and put it back in the box. 5.35

HUNTRESS: As Your Highness commands.

*Takes the jewel and exits.*

KING: Latávya, do you happen to know whose arrow this  
is?

MANAGER OF THE HAREM: I can see a name inscribed on it.  
But my eyes are too old to make out the letters.

KING: Bring the arrow to me. 5.40

*The MANAGER OF THE HAREM does so. The KING reads the letters to himself and shows that he has found his son.*

MANAGER OF THE HAREM: Let me go and attend to my  
work.

*iti niṣkrāntaḥ.*

VIDŪSAKAḤ: 'kiṃ bhavaṃ viāredi?]

5.45 RĀJĀ: śṛṇu tāvat prahartur nām'ākṣarāṇi. (*vācayati.*)

Urvaśi|saṃbhavasy' āyam Aila|sūnor dhanur|bhṛtaḥ  
kumārasy' Āyuso bāṇaḥ prahartur dviṣad|āyusām. [7]

VIDŪSAKAḤ (*sa|paritoṣam*): 'diṭṭhiā saṃtāṇeṇa vadḍhadi  
bhavaṃ.]

RĀJĀ: sakhe, katham etat? anyatra Naimiṣīya|satrād a|viyuk-  
to 'ham Urvaśyā. na ca mayā garbha|vyatikaro lakṣitaḥ.  
kuta eva prasūtiḥ? kiṃ tu

āvila|payodhar'āgraṃ,  
lavalī|dala|pāṇḍur'ānana|cchāyaṃ  
tāni dināni vapur abhūt  
kevalam alas'ēkṣaṇaṃ tasyāḥ. [8]

5.50 VIDŪSAKAḤ: 'mā bhavaṃ savvaṃ māṇusi|dhammaṃ divvā-  
su saṃbhāvedu. pabhāva|gūḍhāim tāṇaṃ caridāim.]

RĀJĀ: astu tāvad evaṃ yathā bhavān āha. putra|saṃvaraṇe  
kim iva kāraṇaṃ tasyāḥ?

VIDŪSAKAḤ: 'mā buḍḍhiṃ maṃ rāā pariharissadi tti.]

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<sup>i</sup> Puru-ravas, son of Ilā



*Exit.*

CLOWN: What are you thinking about?

KING: Listen to the name of this person who shot the arrow. 5.45  
(*Reads out loud.*)

This arrow belongs to Ayus, the son  
of Úrvashi and Aila.<sup>i</sup>  
He's the life of his parents.  
He takes the life of his enemies.

CLOWN (*very pleased*): Congratulations—you have a son.

KING: How could this be, my friend? Except for that time  
when I was away at a *satra* ritual in the Náimisha Forest,  
I've never been apart from Úrvashi. Neither did I notice  
any signs of pregnancy. Where did she give birth? But  
then

for a few days, at most,  
her nipples were very dark,  
her face was pale as a *lávali* leaf,  
and her eyes a little dreamy.

CLOWN: You really shouldn't expect these goddesses to be- 5.50  
have like us. They can hide what happens to them.

KING: You must be right. But why should she hide my son  
from me?

CLOWN: She was afraid you'd leave her because she had  
grown old.

RĀJĀ: kṛtaṃ parihāseṇa. cintyatāṃ.

VIDŪṢAKAḤ: 'ko devadā|rahassāiṃ takkaissadi?

5.55 KAÑCUKĪ (*praviśya*): jayatu, jayatu devaḥ! deva, Cyavan'|  
āśramāt kumāraṃ grhītvā tāpasī saṃprāptā. devaṃ draṣ-  
ṭum icchati.

RĀJĀ: ubhayam apy a|vilambitaṃ praveśaya.

KAÑCUKĪ: yad ājñāpayati devaḥ.

*iti niṣkramya cāpa|hastena KUMĀREṆA TĀPASYĀ ca saha pra-  
viṣṭaḥ.*

KAÑCUKĪ: ita ito bhavatī.

5.60 *sarve parikrāmanti.*

VIDŪṢAKAḤ (*vilokya*): 'ṇaṃ khu eso khattia|kumāro jassa  
ṇaṃ'|aṅkido giddha|lakkha|vehī ṇārāo uvaladdho. tattha|  
bhavado bahu aṇukareḍi.

RĀJĀ: syād evaṃ. ataḥ khalu

bāṣpāyate nipatitā mama drṣṭir asmin.

vātsalya|bandhi hṛdayaṃ, manasaḥ prasādaḥ.

saṃjāta|vepathubhir ujjhita|dhairya|vṛttir

icchāmi c' ānam a|dayaṃ parirabdhum aṅgaiḥ. [9]

KAÑCUKĪ: bhagavati, evaṃ sthīyatāṃ.

ACT FIVE

KING: Cut it out. This is no joking matter. Let's give it some thought.

CLOWN: Who can figure out what the gods are thinking?

MANAGER OF THE HAREM (*entering*): Victory to the king! 5.55  
Your Highness, a hermit woman has arrived, with a boy,  
from Chyávana's forest retreat. She wants to see the king.

KING: Bring them in right away.

MANAGER OF THE HAREM: As Your Highness commands.

*Exit. Returns with the WOMAN and the BOY carrying a bow.*

MANAGER OF THE HAREM: This way, my lady.

*They all walk around the stage.* 5.60

CLOWN (*looking at him*): This could be the boy whose arrow  
killed the vulture; the boy whose name is on that arrow.  
And—he looks a lot like you.

KING: I guess it's possible.

When I look at him, tears come to my eyes.  
I feel a father's tenderness, and my mind is at peace.  
I'm trembling. I'm out of control.  
All I want is to embrace him.  
Now.

MANAGER OF THE HAREM: Lady, stand here.

5.65 TĀPASĪ|KUMĀRAU *sthitau*.

RĀJĀ: bhagavati, abhivādaye.

TĀPASĪ: 「mahā|bhāa, Soma|vaṃsa|vitthāraṭṭao hohi,」 (*ātma/gatam*) 「aho aṇ|ācakkhido vi viṇṇādo imassa rā'|ēsiṇo Āussa a oraso saṃbandho,」 (*prakāśam*) 「jāda, paṇama de gurum,」

KUMĀRĀŚ *cāpa|garbham aṇjaliṃ karoti*.

RĀJĀ: āyuṣmān bhava.

5.70 KAṆCUKĪ (*ātma/gatam*):

yadi hārdam idaṃ śrutvā  
«pitā mam' āyaṃ, suto 'ham asy'» ēti,  
utsaṃga|vardhitānāṃ  
guruṣu bhavet kīdrśaḥ snehaḥ? [10]

RĀJĀ: bhagavati, kim āgamaṇa|prayojanaṃ?

TĀPASĪ: 「suṇādu mahā|rāo. eso diḥ'|āū Āū jāda|metto evva Uvvasīe kiṃ vi ṇimittaṃ avekkhia mama hatthe ṇāsī| kido. jaṃ khattia|kumārassa jāda|kamm'|ādi|vihāṇaṃ, taṃ se bhaavadā Cavaṇeṇa a|sesaṃ aṇucitṭṭhidaṃ. gahida|vijjo, dhaṇu|vvede a viṇīdo,」

RĀJĀ: sa|nāthaḥ khalu saṃvṛttaḥ.

5.75 TĀPASĪ: 「ajja puppha|samid|atthaṃ isi|kumāraehiṃ saha gadeṇa imiṇā assama|viruddhaṃ āaridaṃ,」

*The WOMAN and the BOY take their place.*

5.65

KING: I bow to you, my lady.

HERMIT WOMAN: Fortunate king, may your lunar lineage flourish. (*to herself*) It's clear that this boy is the son of the noble king. Nobody has to tell them. (*aloud*) Boy, bow to your father.

*The BOY folds his hands, still holding the bow.*

KING: Live long.

BOY (*to himself*):

5.70

If this is the way I feel  
just by hearing that he's my father  
and I'm his son, just imagine  
what love a child might feel  
after growing up in his father's lap?

KING: Lady, what brought you here?

HERMIT WOMAN: Please listen. No sooner was this young boy, Ayus, born—may he live long!—than Úrvashi, for whatever reason, entrusted him to me. All the rituals appropriate for a warrior prince, beginning with the birth ceremony, were performed by the sage Chyávana. He was properly educated and trained in archery, too.

KING: Then he was properly looked after.

HERMIT WOMAN: But today, when he went out with the other young boys to gather flowers and firewood, he did something utterly against the rules of the hermitage.

5.75

VIDŪṢAKAḤ: 'kadham via?

TĀPASĪ: 'gahid'|āmiso kila giddho pādava|sihare ṇilāmāṇo  
lakkhī|kido bāṇassa.

VIDŪṢAKO RĀJĀNAM *avalokayati*.

RĀJĀ: tatas tataḥ?

5.80 TĀPASĪ: 'tado uvaladdha | vuttantena bhaavadā Cavaṇeṇa  
aham samādiṭṭhā, «ṇijjādehi hattha | ṇāsaṃ» ti. tā ic-  
chāmi Uvvasiṃ pekkhidum.

RĀJĀ: tena hi āsanam anugrḥṇātu bhagavatī.

TĀPASĪ *presy'ōpanīta āsana upaviśati*.

RĀJĀ: Lātavya, āhūyatām Urvaśī.

KAN̐CUKĪ: yad ājñāpayati devaḥ.

5.85 *iti niṣkrāntaḥ*.

RĀJĀ (KUMĀRAM *avalokya*): ehy, ehi, vatsa.

sarv'|āṅgīṇaḥ sparśaḥ  
sutasya kila, tena mām upagatena  
prahlādayasva tāvac,  
candra|karaś candra|kāntam iva. [11]

ACT FIVE

CLOWN: Like what?

HERMIT WOMAN: He shot down a vulture sitting at the top  
of a tree with a piece of meat in its beak.

*The CLOWN looks meaningfully at the KING.*

KING: Then what happened?

HERMIT WOMAN: When Chyávana heard about this, he or- 5.80  
dered me to return my charge. So I want to see Úrvashi.

KING: Please sit down.

*The HERMIT WOMAN sits on a seat brought for her.*

KING: Latávya, go bring Úrvashi.

MANAGER OF THE HAREM: As Your Highness commands.

*Exit.* 5.85

KING (*looking at the BOY*): Come here, my son.

The touch of a son  
comforts every part of my body.  
So come close, make me happy,  
as moonbeam melts moonstone.

TĀPASĪ: 'jāda, āṇandehi pidaraṃ.

KUMĀRO RĀJĀNAM *upagamya pāda|grahaṇaṃ karoti.*

5.90 RĀJĀ (KUMĀRAM *pariṣvajya pāda|pīṭhe c'ōpaveśya*): vatsa, itas  
tava pituḥ priya|sakhaṃ brāhmaṇaṃ a|śaṅkito vandasva.

VIDŪŚAKAḤ: 'kiṃ ti saṅkissadi? assama|vāsa|paricido evva  
sāhā|mio.

KUMĀRAḤ (*sa|smitam*): tāta, vande.

VIDŪŚAKAḤ: 'sotthi bhavado.

*tataḥ praviśaty URVAŚĪ KAṆCUKĪ ca.*

5.95 KAṆCUKĪ: ita ito devī.†

URVAŚĪ (KUMĀRAM *avalokya*): 'ko ṇu kkhu eso sa|bāṇ'|āsaṇo  
pāda|pīṭhe saam mahā|rāeṇa saṃjamīamāṇa|sihaṇḍo  
ciṭṭhadi? (TĀPASĪM *dr̥ṣṭvā*) 'ammo! Saccavadi|sūido me  
puttao Āū. mahanto kkhu saṃvutto. (*parikrāmati.*)

RĀJĀ (URVAŚĪM *dr̥ṣṭvā*): vatsa,

iyam te janani prāptā  
tvad|ālokana|tatparā,  
sneha|prasrava|nirbhinnam  
udvahantī stan'|āṃśukaṃ. [12]

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5.95 devī Kāṭ : *bhavatī* ed.



ACT FIVE

HERMIT WOMAN: Son, make your father happy.

*The BOY approaches the KING and touches his feet.*

KING (*embracing his son, seating him at his feet*): Now, my son, bow to this brahmin, your father's best friend. Have no fear. 5.90

CLOWN: Why should he be afraid? He grew up in the forest, so he's used to monkeys.

BOY (*with a smile*): I bow to you, father.

CLOWN: My blessings.

ÚRVASHI *enters with the* MANAGER OF THE HAREM.

MANAGER OF THE HAREM: This way, my queen.\* 5.95

ÚRVASHI (*looking at the BOY*): Who is this fellow with bow and arrow, sitting at the king's feet?—and the king himself is combing his hair. (*looking at the woman*) Oh! Sátyavati is here. That means this is my son Ayus. Hey: he's a big boy now. (*Walks around the stage.*)

KING (*looking at ÚRVASHI*): Son,

Here is your mother. See how much she loves you.  
Her sari is soaked with milk.

TĀPASĪ: 'jāda, ehi, paccuggaccha mādaraṃ.]

5.100 KUMĀRAḤ URVAŚĪM *pratyudgacchati*.

URVAŚĪ: 'amba, pāda|vandaṇaṃ karomi.]

TĀPASĪ: 'vacche, bhattuṇo bahu|madā hohi.]

KUMĀRAḤ: amba, abhivādaye.

URVAŚĪ (KUMĀRAM *unnamita|mukhaṃ pariṣvajya*): 'vaccha, pidaraṃ ārādhaanto hohi.] (RĀJĀNAM *upetya*) 'jedu, jedu mahā|rāo!]

5.105 RĀJĀ: svāgataṃ putravatyai. ita āsyatāṃ. (*ardh'āsanam dadāti.*)

URVAŚĪ *upaviśati. sarve yath'ōcitam upaviśanti.*

TĀPASĪ: 'eso gahida|vijjo Āū saṃpadaṃ kavaa|haro saṃvuto. tā edassa de bhattuṇo samakkhaṃ ñijjādido hattha|ñikkhevo. tā visajjidaṃ attāṇaṃ icchāmi. uvarujjhadi me assama|dhammo.]

URVAŚĪ: 'kāmaṃ cirassa pekkhia virah'|ukkaṇṭhida mhi. ṇa uṇa jujjadi dhamm'|āvarodhe vaṭṭhiduṃ. tā gacchadu ajjā puṇo|daṃsaṇāa.]

RĀJĀ: amba, bhagavate Cyavanāya māṃ praṇipātaya.

5.110 TĀPASĪ: 'evvaṃ bhodu.]

ACT FIVE

HERMIT WOMAN: Come, son, to greet your mother.

*The BOY stands up and comes toward ÚRVASHI.*

5.100

ÚRVASHI: Mother, I touch your feet.

HERMIT WOMAN: I bless you, daughter. May your husband  
love you.

BOY: Mother, I greet you.

ÚRVASHI (*embracing the BOY's upturned face*): Son, always  
make your father happy. (*approaching the KING*) Victory  
to the king!

KING: Greetings to the mother of my son. Sit here. (*Makes  
room for her on his throne.*)

5.105

ÚRVASHI *sits down. Everyone is properly seated.*

HERMIT WOMAN: This son of yours, Ayus, is a full-fledged  
warrior, fit to wear his armor. Therefore, I'm giving him  
back to you in the presence of your husband. I ask your  
leave to depart. I have things to do in the hermitage.

ÚRVASHI: It's been such a long time. I don't want you to go  
just yet. But then I shouldn't interrupt your duties. Go,  
then, and come back.

KING: Mother, tell the sage Chyávana that I touch his feet.

HERMIT WOMAN: I shall.

5.110

KUMĀRAH: ārye, yadi satyam eva nivartase, mām apy āśra-  
mam netum arhasi.

RĀJĀ: vatsa, uṣitaṁ tvayā pūrvasminn āśrame. dvitīyam  
adhyāsitum tava samayaḥ.

TĀPASĪ: 'jāda, guruṇo vaanaṁ aṇuciṭṭha,

KUMĀRAH: tena hi,

5.115 yaḥ suptavān mad|aṅke  
śikhaṇḍa|kaṇḍūyan'|ôpalabdha|sukhaḥ,  
taṁ me jāta|kalāpam  
preṣaya Maṇikaṇṭhakaṁ śikhinaṁ. [13]

TĀPASĪ (*vihasya*): 'evvaṁ karemi. sotthi bhodu tumhāṇaṁ,

*iti niṣkrāntā.*

RĀJĀ: kalyāṇi,

ady' āham putriṇām agryaḥ sat|putreṇ' āmunā tava,  
Paulomī|saṁbhaven' ēva Jayantena Purandaraḥ. [14]

5.120 URVAŚĪ *smṛtvā roditi.*

VIDŪṢAKAḤ: 'kiṁ ṇu kkhu tattha|bhodī ekka|vade assu|  
muhī saṁvuttā?

RĀJĀ (*s'āvegā*):

ACT FIVE

BOY: Mother, if you're going back, take me with you.

KING: Son, that stage is over. It's time for you to begin the next stage of your life.

HERMIT WOMAN: Son, your father is right.

BOY: In that case,

Send me my peacock, Mani·kánthaka.

5.115

The one that used to sleep in my lap,

happy when I rubbed its tail.

The one with the long tail.

HERMIT WOMAN (*smiling*): I'll do that. May all of you be happy.

*Exit.*

KING: My dear,

I feel like Indra when his wife

gave birth to Jayánta—

a proud father

of a worthy son.

ÚRVASHI *remembers something and breaks into tears.*

5.120

CLOWN: Why are you suddenly crying?

KING (*alarmed*):

kiṃ, sundari, prarudit” âsi mam’ ôpapanne  
 vaṃśa|sthiter adhigamān mahati pramode,  
 pīn’|ônnata|stana|visarpibhir ānayantī  
 mukt”|āvalī|viracanā|punar|uktim asraiḥ? [15]

*bāṣpam asyāḥ pramārṣti.*

5.125 URVAŚĪ: 「suṇādu mahā|rāo. paḍhamam uṇa putta|daṃsaṇa|  
 samutthideṇa āṇandeṇa visumarida mhi. dāṇiṃ Mahin-  
 da|saṃkittaṇeṇa samao maha hiaam āāsedī.」

RĀJĀ: kathyatām samayaḥ?

URVAŚĪ: 「aham purā mahā|rāa|gahida|hiaā Mahindeṇa āṇa-  
 ttā...」

RĀJĀ: kim iti?

URVAŚĪ: 「jadā so mama pia|vaasso tui samuppaṇṇassa vaṃ-  
 sa|karassa muham pekkhissadi, tadā tue bhūo vi mama  
 samīvam āantavvam» ti. tado mae mahā|rāa|vioa|bhī-  
 rudāe jādā|metto evva vijj”|āgama|ṇimittam bhaavado  
 Cavaṇassa assama|pade ajjāe Saccavadīe hatthe a|ppaā-  
 sam ṇikkhitto. ajja piduṇo ārāhaṇa|samartho saṃvutto  
 tti kalaantīe ṇijjādido me dīh’|āū. tā ettio me mahā|rāeṇa  
 saṃvāso.」

5.130 *sarve viśādam rūpayanti.*

RĀJĀ (*sa|niḥśvāsam*): aho sukha|pratyarthitā daivasya!

Why did you start crying, my beauty,  
just at the moment when I got the good news  
that I have a son? Tears are falling  
on your breasts like a second  
necklace of pearls.

*He wipes away the tears.*

ÚRVASHI: Listen, my king. For a moment, overcome by the 5.125  
joy of seeing my son, I forgot. But when I heard you  
mention the name of Indra, I was reminded, painfully,  
of a certain limit.

KING: What sort of limit?

ÚRVASHI: When I fell in love with you, Indra ordered me...

KING: To do what?

ÚRVASHI: To come back to him as soon as you—his good  
friend—would see the face of the child I give you. So  
the moment this boy was born, since I was terrified of  
being separated from you, I secretly handed him over  
to Sátyavati in Chyávana's hermitage under the pretext  
of having him educated. Today Sátyavati brought him  
back to me, now that he's old enough to serve his father.  
So this is the end of our being together.

*All show despair.*

5.130

KING (*with a sigh*): Why is it that life always spoils happiness?

āśvāsitasya mama nāma sut' | ōpalabdhyā  
 sadyas tvayā saha, kṛś' | ōdari, viprayogaḥ:  
 vyāvartit' | ātapa | rujaḥ pratham' | ābhra | vṛṣṭyā  
 vṛkṣasya vaidyuta iv' āgnir upasthito 'yam. [16]

VIDŪṢAKAḤ: 'aam so attho aṇ | atth' | āṇubandho samvutto.  
 sampadam takkemi tatha | bhavadā vakkalam geṇhia tavo |  
 vaṇam gantavvam ti.

URVAŚĪ: 'maṃ pi manda | bhāiṇiṃ kida | viṇaassa puttassa  
 lābh' | āṇantaram sagga' | ārohaṇeṇa avasida | kajjaṃ mahā |  
 rāo samatthaissadi.

5.135 RĀJĀ: mā m' āivam.

na hi su | labha | viyogā kartuṃ ātma | priyāni  
 prabhavati paravattā. śāsane tiṣṭha bhartuḥ.  
 aham api tava sūnāv Āyusi nyasta | rājyo  
 vicarita | mṛga | yūthāny āśrayiṣye vanāni. [17]

KUMĀRAḤ: n' ārhati tātaḥ puṅgava | dhāritāyām dhuri dam-  
 yaṃ niyojayituṃ.



ACT FIVE

I was just beginning to feel happy  
with the son you gave me—  
and suddenly I lose you,  
in all your beauty.  
A tree, scorched by the sun,  
then revived by the first rain,  
has been struck dead  
by lightning.

CLOWN: Worse than that, I suppose Your Highness will now  
head straight for the forest with bark-clothes on your  
body.

ÚRVASHI: And if I go to heaven now, after handing over your  
well-educated son, you might even think that I planned  
it all.

KING: No way.

5.135

We are not our own masters.  
We can't always do  
what we'd like to. Dependence  
leads to separation. Obey  
your master. As for me,  
I'm handing over the kingdom  
to Ayus, your son,  
and leaving for the forest  
to live alone with the animals.

BOY: Father, it's not right to make a young calf carry a bur-  
den that only a bull can bear.

RĀJĀ: ayi vatsa,

śamayati gajān  
 anyān gandha|dvipaḥ kalabho 'pi san.  
 bhavati sutarām  
 veg'ôdagram bhujaṅga|śísor viṣaṃ.  
 bhuvam adhipatir  
 bāl'āvastho 'py alaṃ parirakṣituṃ.  
 na khalu vayasā,  
 jāty" āiv' āyaṃ sva|kārya|saho bharaḥ. [18]

5.140 Lātavya, mad|vacanād amātya|pariṣadam brūhi, «saṃbhri-  
 yatām Āyuso rājy'|ābhīṣeka» iti.

KAÑCUKĪ: yad ājñāpayati devaḥ.

*iti duḥkhito niṣkrāntaḥ. sarve drṣṭi|vighātaṃ rūpayanti.*

RĀJĀ (*ākāśam avalokya*): kiṃ nu khalu nir|abhre vidyut|  
 saṃpātaḥ?

URVAŚĪ (*vilokya*): 'ammo, bhaavaṃ Nārado.

5.145 RĀJĀ: aye, bhagavān Nāradaḥ. ya eṣa

go|rocanā|nikaṣa|piṅga|jātā|kalāpaḥ,  
 saṃlakṣyate śaśi|kal"āmala|vīta|sūtraḥ,  
 muktā|guṇ'ātīśaya|saṃbhṛta|maṇḍana|śrīr,  
 haima|praroḥa iva jaṅgama|kalpa|vrkṣaḥ. [19]

arghyam asmai.

ACT FIVE

KING: Oh, my son,

A well-born elephant,\* even a young one,  
easily subdues other elephants.  
The poison of a baby snake  
is still extremely deadly.  
A real king, even if he's still a boy,  
will protect his land.  
It's not age but high birth  
that confers talent.

Latávyā, tell the council of ministers that I want them to 5.140  
prepare for Ayus' coronation.

MANAGER OF THE HAREM: As Your Highness commands.

*Exit, very sad. Everyone blinks as a great light appears.*

KING (*looking up*): How can lightning flash from a cloudless  
sky?

ÚRVASHI (*looking*): Oh, it's Nárada.

KING: Yes, Nárada—

5.145

Thick, matted red hair streaked with yellow,  
the thread on his shoulder white as a sliver of moon,  
richly covered in gleaming pearls,  
he's like a walking Wishing Tree  
with branches of gold.

Some water for him.

URVAŚĪ (*yath"ôktam ādāya*): 'idaṃ bhaavado agghaṃ.

*tataḥ praviśati* NĀRADAḤ.

5.150 NĀRADAḤ: vijayatāṃ madhyama|loka|pālaḥ.

RĀJĀ (URVAŚĪ/*hastād arghyam ādāya, āvarjya*): bhagavan,  
abhivādaye.

URVAŚĪ: 'bhaavaṃ, paṇamāmi.

NĀRADAḤ: a|virahitau dampatī bhūyāstām.

RĀJĀ (*ātma|gatam*): api nām' āivaṃ syāt. (*prakāśaṃ*, KUMĀ-  
RAM *āśliṣya*) vatsa, bhagavantam abhivādayasva.

5.155 KUMĀRAḤ: bhagavan, Aurvaśeya Āyuh praṇamati.

NĀRADAḤ: āyuṣmān edhi.

RĀJĀ: ayaṃ viṣṭaro 'nugṛhyatām.

NĀRADAḤ: tathā. (*upaviṣṭaḥ*.)

*sarve* NĀRADAM *anūpaviśanti*.

ACT FIVE

ÚRVASHI (*bringing him water*): Here is water for our guest.

*Enter NÁRADA.*

NÁRADA: Victory to the King of the Middle World. 5.150

KING (*taking the water from ÚRVASHI's hand and pouring it*):  
Great sage, I greet you.

ÚRVASHI: Great sage, I bow to you.

NÁRADA: Live happily as husband and wife, inseparable.

KING (*to himself*): If only it were true. (*aloud, embracing his son*) Son, greet the great sage.

BOY: Honored sage, Ayus, son of Úrvashi, bows to you. 5.155

NÁRADA: Live a long life.

KING: Please grace this seat.

NÁRADA: I shall. (*Sits down.*)

*All the others take their seats after him.*

5.160 RĀJĀ (*sa/vinayam*): bhagavan, kim āgamana|prayojanaṃ?

NĀRADAḤ: rājan, śrūyatāṃ Mahendra|saṃdeśaḥ.

RĀJĀ: avahito 'smi.

NĀRADAḤ: prabhāva|darśi Maghavā vana|gamanāya kṛta|  
buddhiṃ bhavantam anuśāsti.

RĀJĀ: kim ājñāpayati?

5.165 NĀRADAḤ: tri|kāla|darśibhir munibhir ādiṣṭaḥ sur'|āsurā|vi-  
mardo bhāvī. bhavāṃś ca sāmyugīnaḥ sahāyo naḥ. tena  
tvayā na śastraṃ saṃnyastavyaṃ. iyaṃ c' Ōrvaśi yāvad|  
āyus tava saha|dharma|cāriṇī bhavatv iti.

URVAŚĪ (*apavārya*): 'ammahe, sallaṃ via hiaādo avaṇidaṃ.

RĀJĀ: paravān asmi dev'|ēśvareṇa.

NĀRADAḤ: yuktaṃ.

tvat|kāryaṃ Vāsavaḥ kuryāt,  
tvam ca tasy' ēṣṭam ācareḥ.  
sūryaḥ samedhayaty agnim,  
agniḥ sūryaṃ ca tejasā. [20]

5.170 (*ākāśam avalokya*) Rambhe, upanīyatāṃ svayaṃ Mahen-  
dreṇa saṃbhṛtaḥ kumārasy' Āyuso yauvarājy'|ābhiṣekaḥ.

KING (*politely*): Sir, tell us what brought you here. 5.160

NÁRADA: Noble king, I have brought you a message from  
Indra.

KING: I'm all attention.

NÁRADA: Indra, with his power to see from afar, has something to say to you, now that you've decided to go to the forest.

KING: What does he command me?

NÁRADA: The sages, who see past, present, and future, have 5.165  
advised that another battle between the gods and the antigods is looming. You are our main ally in battle. You cannot lay down your arms. And as for Úrvashi—she will stay with you as your wife as long as you live.

ÚRVASHI (*to herself*): It's as if an arrow has been pulled from  
my heart.

KING: Indra has made me his slave.

NÁRADA: That's how it should be.

Indra should serve your needs,  
and you should do his bidding.  
The sun inflames fire, and fire  
brightens the sun.

(*looking up*) Rambha: bring everything that Indra has pre- 5.170  
pared for Ayus' coronation.

RAMBHĀ (*praviśya*): 'aam se ahisea|saṃbhāro.

NĀRADAḤ: upaveśyatām āyuṣmān bhadra|pīthe.

RAMBHĀ (*praviśya*): 'ido, vaccha. (KUMĀRAM *upaveśayati*.)

NĀRADAḤ (KUMĀRASYA *śirasi kalaśam āvarjya*): Rambhe, nir-  
vartyatām asya śeṣo vidhiḥ.

5.175 RAMBHĀ (*yathā* 'ôktam nirvartya): 'vaccha, paṇama bhaavan-  
tam mādā|pidarā a.

KUMĀRO *yathā*|*kramam pranamati*.

NĀRADAḤ: svasti bhavate.

RĀJĀ: kula|dhuran|dharo bhava.

URVAŚĪ: 'piduṇo ārādhaṭṭao hohi.

5.180 *nepathye* VAITĀLIKAU.

PRATHAMAḤ: vijayatām yuva|rājah.

a|mara|muniṣiv' Ātrir Brahmaṇo, 'trer iv' Êndur.  
Budha iva śiśir' |āṃśor, Bodhanasy' ēva devaḥ—  
bhava pitur anurūpas tvaṃ guṇair loka|kāntair,  
atiśayini samāptā vaṃśa ev' āśiśas te. [21]



ACT FIVE

RAMBHA (*entering*): I have it all with me.

NÁRADA: Seat the young prince on the throne.

RAMBHA (*entering*): This way, young man. (*She leads him to the throne.*)

NÁRADA (*emptying a pot of water on his head*): Rambha, complete what's left of the ritual.

RAMBHA (*doing so*): Son, bow to the sage and to your parents. 5.175

*The BOY does so, in order.*

NÁRADA: Blessings to you.

KING: May you lead our family.

ÚRVASHI: May you respect your father.

*From behind the scenes, TWO BARDS sing.* 5.180

FIRST BARD: Victory to the Crown Prince.

First there was Brahma, then Atri,  
then Atri's son, the Moon,  
who gave birth to Budha,  
and Budha's son is your father the king—\*  
like these sons to their fathers,  
be a good son to your father,  
and all the blessings this family has earned  
will be yours.

DVITĪYAḤ:

tava pitari purastād unnatānām sthite 'smin,  
 sthitimati ca vibhaktā tvayy an|ākampya|dhairye  
 adhikatarām idānīm rājate rājya|lakṣmīḥ,  
 Himavati jaladhau ca vyasta|toy" ēva Gaṅgā. [22]

RAMBHĀ (URVAŚĪM *upetya*): "diṭṭhiā pia|sahī puttassa juva|  
 rāa|sirim pekkhia bhattuṇo a|virahēṇa vaḍḍhadi."

5.185 URVAŚĪ: "ṇaṃ sāhāraṇo eso abbhudao." (KUMĀRAM *haste gr-  
 hitvā*) "ehi, vaccha, jeṭṭha|mādarām abhivandehi."

RĀJĀ: tiṣṭha. samam eva tatra|bhavatyāḥ samīpaṃ yāsyāmas  
 tāvat.

NĀRADAḤ:

Āyuso yauva|rājya|śrīḥ smārayaty ātmajasya te  
 abhiṣiktaṃ Mahāsenam saināpatye Marutvatā. [23]

RĀJĀ: anugrḥīto 'smi Maghavatā.

NĀRADAḤ: kim te bhūyaḥ Pākaśāsanāḥ priyaṃ karotu?

5.190 RĀJĀ: yadi me Maghavā prasannaḥ, kim ataḥ param ic-  
 chāmi? tath" āp' idam astu:

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<sup>i</sup> Skanda, Shiva's son

ACT FIVE

SECOND BARD:

With your father standing first  
in the galaxy of the great,  
and you yourself, unwavering in courage,  
right behind him,  
the majesty of this kingdom  
is magnified and shared  
as the Ganga belongs equally  
to the Himalayas and the sea.

RAMBHA (*approaching ÚRVASHI*): My beloved friend, now  
that you've seen your son crowned, and your fear of be-  
ing separated from your husband is removed, you are  
truly blessed.

ÚRVASHI: All of us are blessed. (*taking her son's hand*) Come, 5.185  
my son, to bow to your other mother.

KING: Wait a moment. We'll go together to pay our respects.

NÁRADA:

The newly crowned prince, your son,  
brings to mind the happy day  
when Indra crowned Kumára<sup>1</sup> commander  
of his army.

KING: Indra has been gracious to me.

NÁRADA: What other favors can Indra do for you?

KING: If Indra is pleased, that's enough for me. But this is 5.190  
my wish:

BHARATA|VĀKYAṂ:

paraspara|virodhinyor  
eka|saṃśraya|dur|labhaṃ  
saṃgataṃ Śrī|Sarasvatyor  
bhūtaye 'stu sadā satāṃ. [24]

sarvas taratu durgāṇi.  
sarvo bhadraṇi paśyatu.  
sarvaḥ kāmān avāpnotu.  
sarvaḥ sarvatra nandatu. [25]

*iti niṣkrāntāḥ sarve.*

*iti mahā|kavi|Kālidāsa|viracite Vikramorvaśīye  
pañcamo 'nkaḥ.*

5.195

*samāptaṃ Vikramorvaśīyaṃ nāma nāṭakaṃ.*

ACT FIVE

FINAL BLESSING:

Wealth and learning are often at odds,  
never in one place.

May they always come together  
in the lives of all deserving people.

May each of us overcome all troubles.

May everyone find comfort.

May you fulfill all your desires.

May we delight in all that is.\*

*Exeunt omnes.*

*End of Act Five of "How Úrvashi was Won"*  
*by the great poet Kali-dasa.*

*End of "How Úrvashi was Won."*

5.195



## CHĀYĀ

*The following is a Sanskrit paraphrase (chāyā) of the Prakrit passages (marked with ˆcorner brackets ˆ in the play). References are to act and paragraph.*

- 1.10 āryāḥ, paritrāyadhvaṃ, paritrāyadhvaṃ!
- 1.16 āryāḥ, paritrāyadhvaṃ, paritrāyadhvaṃ! yaḥ sura|pakṣa|pāti, yasya  
vā ambara|tale gatir asti.
- 1.19 asur'āvalepāt.
- 1.21 śṛṇotu mahā|rājaḥ. yā tapo|viśeṣa|pariśaṅkitasya su|kumāraṃ  
praharaṇaṃ Mahendrasya, pratyādeśo rūpa|garvitāyāḥ Śriyaḥ,  
alaṃ|kāraḥ svargasya, sā naḥ priya|sakhī Urvaśi Kubera|bhavanād  
nivartamānā ken' āpi dānavena Citralekhā|dvitīyā ardha|patha  
eva bandi|grāhaṃ gṛhītā.
- 1.23 pūrv'ōttareṇa.
- 1.25 sadṛśaṃ etat Soma|vaṃśa|saṃbhavasya.
- 1.27 etasmin Hemakūṭa|śikhare.
- 1.34 halā, yathā|nirdiṣṭaṃ pradeśaṃ saṃkramāma.
- 1.36 api nāma sa rāja'|rṣiḥ samuddharen no hṛdaya|śalyaṃ?
- 1.37 mā te saṃśayo bhavatu. nanu upasthita|saṃprahāro Mahendro  
Madhyama|lokāt sa|bahumānam ānāyya tam eva vijaya|senā|  
mukhe niyojayati.
- 1.38 sarvathā vijayī bhavatu.
- 1.39 halā, samāśvasita samāśvasita. eṣa uccalita|hariṇa|ketanas tasya  
rāja'|rṣeḥ Somadatto ratho dṛśyate. na khalu so ' |kṛt' |ārtho  
nivartīyate.
- 1.42 samāśvasitu, samāśvasitu priya|sakhī.
- 1.45 aho, ucchvasita|mātra|jīvitā ady' āpi saṃjñāṃ na pratipadyate.
- 1.48 halā, paryavasthāpay' ātmānaṃ. an|apsarā iva pratibhāsi.

- 1.52 sakhi, viśrabdhā bhava. parābhūtāḥ khalu tri|daśa|paripanthino  
hat'|śāḥ.
- 1.53 kiṃ prabhāva|darśinā Mahendreṇa?
- 1.54 na Mahendreṇa. Mahendra|sadṛṣ'|ānubhāven' ānena rāja'|rṣiṇā.
- 1.55 upakṛtaṃ khalu dānavaiḥ.
- 1.58 halā, sa sakhī|janaḥ kutra khalu bhavet?
- 1.59 mahā|rājo '|bhaya|dāyī jānāti.
- 1.62 abhijātaṃ khalv asya vacanaṃ. atha vā candrād amṛtaṃ iti kim  
atr' āścaryaṃ?
- 1.62 ata ev' āinaṃ prekṣitum tvarate me hṛdayaṃ.
- 1.65 halā, prekṣasva.
- 1.66 sama|duḥkhaḥ pibat' īva mām nayanābhyaṃ...
- 1.67 ayi, kaḥ?
- 1.68 sakhī|janaḥ.
- 1.69 eṣa Citralekhā|dvitīyām Urvaśīm grhītvā, Viśākhā|samīpa|gata  
iva candra, upasthito rāja'|rṣiḥ.
- 1.70 dve api naḥ priye upanate—iyaṃ pratyānītā sakhī, ayaṃ ca a|  
parikṣato mahā|rāja iti.
- 1.71 suṣṭhu bhaṇasi. dur|jayāḥ khalu dānavāḥ.
- 1.77 halā, kiṃ cit parato 'pasara.
- 1.78 n' āhaṃ śaktā.
- 1.79 eta, saṃbhāvayāma rāja'|rṣiṃ.
- 1.84 diṣṭyā mahā|rājo vijayena vardhate.
- 1.86 halā, eta. pīḍitaṃ mām pariśvajadhvaṃ. na khalu me āśā āsīt,  
bhūyo 'pi sakhī|janaṃ prekṣiṣya iti.
- 1.88 sarvathā mahā|rājāḥ kalpa|śatāni pṛthivīm pālayan bhavatu.



- 1.91 aho, Citrarathaḥ.
- 1.104 halā Citralekhe, upakāriṇam api rāja|rṣiṃ na śaknomi āmantra-  
rituṃ. tat tvaṃ me mukhaṃ bhava.
- 1.105 mahā|rāja, Urvaśi vijñāpayati, mahā|rājen' ābhyanuñātā icchāmi  
priya|sakhim iva mahā|rājasya kīrtiṃ Mahendra|lokaṃ netuṃ.
- 1.108 aho, latā|viṭape me ek'|āvalī vaijayantikā lagnā.
- 1.108 Citralekhe, mocaya tāvad enām.
- 1.109 dṛḍhaṃ khalu lagnā. dur|mocā iva pratibhāti. bhavatu, yatiṣye  
tāvat.
- 1.110 smara tāvad etad ātmano vacanaṃ.
- 2.2 hī hi bhoḥ, nimantran'|ōpāyanena brāhmaṇa param'|ānnena iva  
rāja|rahasyena sphuṭan na śaknomi jan'|ākīrṇa ātmano jihvām  
rakṣituṃ. tad yāvat tatra|bhavān vayasyaḥ kāry'|āsanād uttiṣṭhati,  
tāvad asmin virala|jana|saṃpāte vimān'|ōtsaṃga|parisare sthāsyā-  
mi.
- 2.4 ājñapt" āsmi devyā Kāśi|rāja|putryā, «hañje Nipunike, yataḥ  
prabhṛti bhagavataḥ sūryasy' ōpasthānaṃ kṛtvā pratinivṛtta ārya|  
putraḥ, tataḥ prabhṛti śūnya|hṛdaya iva lakṣyate. tat tasya priya|  
vayasyād ārya|Māṇavakāj jānihi tāvad asy' ōtkañṭhā|kāraṇam»  
iti. kathaṃ khalu mayā brahma|bandhur atisaṃdheyah? atha  
vā virala|trṇ'|āgra|lagnam iv' āvaśyāya|salilaṃ ciraṃ tasmin  
rahasyaṃ na tiṣṭhati. yāvad enam anviṣyāmi.
- 2.4 eṣa ālekhya|vānara iva kim api tūṣṇīm|bhūta ārya|Māṇavakas  
tiṣṭhati. yāvad enam upasarpāmi.
- 2.4 ārya, vande.
- 2.5 svasti bhavatyai.
- 2.5 imām duṣṭa|ceṭiṃ prekṣya tad rāja|rahasyaṃ hṛdayaṃ bhittvā  
niṣkrāmati.
- 2.5 Nipunike, saṃgīta|vyāpāram ujjhitvā kutra prasthit" āsi?
- 2.6 devyā vacanena āryam eva prekṣituṃ.

- 2.7 kiṃ tatra|bhavatī ājñāpayati?
- 2.8 devī bhaṇati, «sad” āpy āryo mayi pakṣa|pātī, na mām an|ucita|vedanā|duḥkhitām upekṣata» iti.
- 2.9 Nipuṇike, kiṃ vā vayasyena tatra|bhavatyāḥ pratikūlam ācaritaṃ?
- 2.10 yan|nimittaṃ bhartā utkaṇṭhitas, tasyāḥ striyā nāmnā bhartrā devy ālapitā.
- 2.11 katham? svayam eva tatra|bhavatā rahasya|bhedaḥ kṛtaḥ. kim idānīm ahaṃ jihvā|yantraṇena duḥkham anubhavāmi?
- 2.11 kim āmantritā tatra|bhavatī «Urvaś”» iti? tasyā darśanen’ ōnmāditas tatra|bhavān na kevalaṃ tatra|bhavatīm, mām api vinoda|vimukho dṛḍhaṃ pīdayati.
- 2.12 kṛtaṃ mayā bhedaṇaṃ bhartū rahasya|durgasya.
- 2.12 ārya, kiṃ tāvad devyai nivedayāmi?
- 2.13 Nipuṇike, vijñāpaya tatra|bhavatīm, «yate tāvan mṛga|tṛṣṇikāyā nivartayitum vayasyaṃ, tato devyā mukhaṃ prekṣiṣya» iti.
- 2.14 yad ārya ājñāpayati.
- 2.18 eṣa kāry’|āsanād utthita ita ev’ āgacchati vayasyaḥ. yāvad asya pārśva|parivartī bhavāmi.
- 2.23 saṃpīḍitā khalu tāvat tapasvinī Kāśi|rāja|putrī.
- 2.25 atisaṃdhito ’smi dāsyā. anyathā na vayasya evaṃ pṛcchati.
- 2.27 evaṃ mayā niyantritā jihvā, yad bhavato ’pi sahasā prativacanam na dadāmi.
- 2.29 mahānasaṃ gacchāva.
- 2.31 tatra pañca|vidhasy’ ābhyavahārasya upanata|saṃbhārasya yojanāṃ prekṣamāṇābhyāṃ śakyam utkaṇṭhā vinodayitum.
- 2.33 nanu bhavāṃs tatra|bhavatyā Urvaśyā darśana|pathaṃ gataḥ?
- 2.35 na khalu sā dur|labh”, ēti samarthaye.

- 2.37 evaṃ vardhate me kautūhalaṃ. kiṃ tatra|bhavatī Urvaśī a|dvitīyā rūpeṇa, aham iva virūpatayā?
- 2.39 avahito 'smi.
- 2.41 ataḥ khalu bhavatā divya|ras'|ābhilāṣiṇā cātaka|vrataṃ gr̥hitaṃ.
- 2.43 kā gatiḥ?
- 2.43 ita ito bhavān.
- 2.43 etena pramada|vana|cōditen' ēva pratyudgato bhavān āgantuko dakṣiṇa|maruteṇa.
- 2.46 īdṛśa eva te 'bhiniveśaḥ.
- 2.46 etat pramada|vana|dvāraṃ. praviśatu bhavān.
- 2.51 katham iva?
- 2.53 alaṃ paridevitena. a|ciren' ēṣṭa|saṃpādayit" Ānaṅga eva te sahāyo bhaviṣyati.
- 2.56 prekṣatāṃ bhavān vasant'|āvatāra|sūcakaṃ abhirāmatvaṃ pramada|vanasya.
- 2.59 eṣa maṇi|śilā|paṭṭa|sanātho 'timukta|latā|maṇḍapo bhramara|saṃghaṭṭa|patitaiḥ kusumaiḥ svayam iva kṛt'|ōpacāro bhavantaṃ pratikṣate. tad anugṛhyatāṃ tāvad eṣaḥ.
- 2.62 iha sukh'|āśīno bhavān lalita|latā|vilobhyamāna|nayanaḥ Urvaśi|gatāṃ utkaṇṭhāṃ vinodayatu.
- 2.66 bhoḥ, Ahalyā|kāmuḥkasya Mahendrasya vajraḥ, Urvaśi|paryut-sukasya bhavato 'haṃ, dvāv apy atr' ōnmattau.
- 2.68 eṣa cintayāmi. mā punaḥ paridevitena samādhiṃ bhinddhi.
- 2.73 halā, kutra a|nirdiṣṭa|kāraṇaṃ gamyate?
- 2.74 sakhi, tadā Hemakūṭa|śikhare latā|viṭapena kṣaṇa|vighnit'|ākāśa|gamanāṃ mām upahasya kim idānīm pr̥cchasi?
- 2.75 kiṃ tasya rāja'|r̥ṣeḥ Purūravasah sakāśaṃ prasthit" āsi?
- 2.76 ayaṃ me apahastita|lajjo vyavasāyah.

- 2.77 kaḥ punaḥ sakhyā prathamam preṣitaḥ?
- 2.78 hṛdayam.
- 2.79 ato 'param n' āsti me uttaram.
- 2.80 tena hi ādiśatu me sakhi mārgam, yena gacchantyā na antarāyo bhavet.
- 2.81 sakhi, viśrabdā bhava. nanu bhagavatā deva|guruṇā Aparājitam nāma śikhā|bandhana|vidyām upadiśatā tri|daśa|pratipakśasy' ā|laṅghaniye kṛte svah?
- 2.82 sakhi, sarvam smarāmi.
- 2.84 etad bhagavatya Bhāgīrathyā Yamunā|saṅgama|pāvaneṣu salileṣu avalokayata iv' ātmānam Pratiṣṭhānasya śikh" |ābharaṇa|bhūtam rāja|rṣer bhavanam upagate svah.
- 2.85 nanu vaktavyam «sthān'|āntara|gataḥ svarga» iti.
- 2.85 halā, kutra nu khalu sa āpann'|ānukampī bhavet?
- 2.86 etasmin Nandana|van'|āika|deśe iva pramada|vane avatīrya jñā-syāvaḥ.
- 2.88 halā, eṣa khalu pratham'|ōdita iva candraḥ kaumudīm iva tvām pratikṣate.
- 2.89 halā, idānīm prathama|darśanāt sa|viśeṣam priya|darśano mahā|rājaḥ pratibhāti.
- 2.90 yujyate. tad ehi, upasarpāva.
- 2.91 tiraskariṇī|praticchannā pārśva|gar" āśya bhūtvā śroṣyāmi tāvat. pārśva|parivartinā vayasyena saha vijane kim api mantrayamāṇas tiṣṭhati.
- 2.92 yathā te rocate.
- 2.94 bhoḥ, cintito mayā dur|labha|praṇayinī|samāgam'|ōpāyaḥ.
- 2.96 kā punar eṣā strī anena prārthyamānā ātmānam vikatthate?
- 2.97 kiṁ punar mānuṣyakam viḍambyate.

- 2.98 bibhemi sahasā prabhāvād vijñātum.
- 2.99 nanu bhaṇāmi, cintito mayā samāgam' | ōpāya iti?
- 2.101 svapna|samāgama|kāriṇīm nidrām sevātām bhavān. atha vā tatra|  
bhavatyā Urvaśyāḥ pratikṛtim ālikhy' āvalokayaṃs tiṣṭha.
- 2.102 hīna|sattva hṛdaya, samāśvasiḥi, samāśvasiḥi.
- 2.105 śrutam tvayā?
- 2.106 śrutam, na punaḥ paryāptam hṛdayasya.
- 2.107 etāvān me mati|vibhavaḥ.
- 2.110 śrutam tvayā.
- 2.111 hā dik hā dik. mām evam avagacchati. a|samarth" āsmi agrato  
bhūtv" āsya prativacanasya. tat prabhāva|nirmitena bhūrja|patre-  
ṇa saṃpādīt'|ōttarā bhavitum icchāmi.
- 2.112 anumataṃ me.
- 2.114 aviḥā aviḥā! bhoḥ, kiṃ nu khalu etad bhujaṅga|nirmoka iva  
saṃmukhe no nipatitaṃ?
- 2.116 nanu khalu a|diṣṭay" Ōrvaśyā bhavataḥ paridevitaṃ śrutvā samān'|  
ānurāga|śūcakāny akṣarāṇi visarjitāni bhavanti.
- 2.118 yad atra ālikhitaṃ tat śrotum icchāmi.
- 2.119 sādhu. ārya, nāgariko 'si.
- 2.121 svāmin, saṃbhāvitā yath" āhaṃ tvayā aljñātā, / tath" ānuraktasya  
yadi nāma tav' ōpari bhavāmi, / kiṃ me lulita|pārijāta|śayanīye  
sukhāḥ / Nandana|vana|vātā api atyuṣṇāḥ śarīrake?
- 2.122 kiṃ nu khalu sāmpratam bhaṇiṣyati?
- 2.123 nanu bhaṇitam eva kamala|nālāyamānair aṅgaiḥ?
- 2.124 diṣṭyā may" ēva bubhuṣitena svasti|vāyanam, upalabdham bha-  
vatā samāśvāsanam.
- 2.127 atra nau sama|vibhāgā prītiḥ.

- 2.129 kim idānīm tatra|bhavatī Urvaśī bhavato mano|rathānām kusu-  
maṃ darśayitvā phale viśamvadati?
- 2.130 halā, yāvad abhigamana|kātaraṃ hṛdayaṃ paryavasthāpayāmi,  
tāvat tvam asmai ātmānaṃ darśayitvā yan me kṣamaṃ tad bhaṇa.
- 2.131 tathā.
- 2.131 jayatu jayatu mahā|rājāḥ!
- 2.134 nanu prathamam megha|rājir dṛśyate. paścād vidyullatā.
- 2.135 kathaṃ, n' āiśā Urvaśī? tatra|bhavatyā abhimatā saha|carī.
- 2.136 Urvaśī mahā|rājaṃ śirasā praṇamya vijñāpayati...
- 2.138 «mama sur'|āri|saṃbhava dur|jāte mahā|rāja eva śaraṇam āsit.  
s' āhaṃ tava darśana|samutthena madanena baliyo bādhyamānā  
bhūyo 'pi mahā|rājena anukampanīyā »iti.
- 2.141 halā, ehi. tvatto 'pi nirdayataraṃ madanaṃ prekṣya priyatamasya  
te dūtya asmi saṃvṛttā.
- 2.142 aho, laghu tvay" ōjjhit" āsmi.
- 2.143 ato muhūrtaj jñāsyē, kā kaṃ parityakṣyat' īti. ācāraṃ tāvat prati-  
padyasva.
- 2.144 jayatu, jayatu mahā|rājāḥ.
- 2.148 bhavati, rājñāḥ priya|vayasyo brāhmaṇaḥ kiṃ na vandyate?
- 2.150 svasti bhavatyai.
- 2.154 śrutaṃ tvayā deva|dūtasya vacanaṃ. anumānyatām mahā|rājāḥ.
- 2.155 n' āsti me vācā|vibhavaḥ.
- 2.156 mahā|rāja, para|vaśo 'yaṃ janaḥ. tan mahā|rājen' ābhyanujñātā  
icchatī deveṣv an|aparāddham ātmānaṃ kartuṃ.
- 2.160 nanv idaṃ...
- 2.160 hā dhik hā dhik. Urvaśī|darśana|vismitena mayā tad bhūrja|  
patraṃ prabhraṣṭam api hastāt pramādena na vijñātaṃ.

- 2.162 mā bhavān aṅgāni muñcatu. dṛḍhaṃ khalu tvayi baddha|bhāvā  
Urvaśī. na sā ito|gatam anurāgaṃ śīthilayati.
- 2.165 vepate me hṛdayaṃ. imāṃ velāṃ tatra|bhavatā tasya bhūrja|pa-  
trasya nāma grahītavyaṃ bhaviṣyat iti.
- 2.167 hanta, na dṛśyate. gatam Urvaśyā mārgēṇa.
- 2.169 nanu ito bhavet. ito bhavet.
- 2.171 hañje Nipuṇike, satyaṃ tvayā bhaṇitaṃ, idaṃ latā|grhaṃ prav-  
iśann ārya|Māṇavaka|śahāyaḥ ārya|putro dṛṣṭa iti.
- 2.172 kim anyathā bhaṭṭinī mayā vijñāpita|pūrvā?
- 2.173 tena hi lat”|āntarītā śroṣyāmi tāvad asya viśrabdha|mantritāni.
- 2.174 yad bhaṭṭinyai rocate.
- 2.175 hañje Nipuṇike, kim etaj jīrṇa|cīram iv’ ēto|mukhaṃ dakṣiṇa|  
māruten’ āniyate?
- 2.176 bhaṭṭini, parivartana|vibhāvīt’|ākṣaraṃ bhūrja|patraṃ khalv etat.  
hanta, bhaṭṭinyā eva nūpura|koṭau lagnaṃ.
- 2.176 kathaṃ. vācyatām?
- 2.177 anuvācya tāvad etat. yady a|viruddhaṃ tataḥ śroṣyāmi.
- 2.178 bhaṭṭini, tad eva kaulīnam iva pratibhāti. bhaṭṭārakam uddiśya  
Urvaśyāḥ kāvya|bandha iti tarkayāmi. ārya|Māṇavaka|pramādena  
asmākaṃ hastaṃ gata iti.
- 2.179 tena hy asya grhīt’|ārthā bhavāmi.
- 2.181 svāmin, saṃbhāvitā yath” āhaṃ tvayā aljñātā, / tath” ānuraktasya  
yadi nāma tav’ ōpari bhavāmi, / kiṃ me lulita|pārijāta|śayanīye  
sukhāḥ / Nandana|vana|vātā api atyuṣṇāḥ śarīrake?
- 2.182 anen’ āiv’ ōpāyanena apsaraḥ|kāmuḥkaṃ prekṣe.
- 2.184 bho vayasya, kim etat pavana|vaśa|gāmi pramada|vana|samīpa|  
gata|krīḍā|parvata|paryante dṛśyate?
- 2.187 bhaṭṭini, etasy’ āiva bhūrja|patrasya anveṣaṇā vartate.

- 2.188 prekṣe.
- 2.189 bhoḥ, mlāyamāna|kesara|cchavinā mayūra|picchena vipralabdho 'smi.
- 2.191 ārya|putra, alam āvegena. etat tad bhūra|patraṃ.
- 2.193 dur|āgatam idānīm samvṛttaṃ.
- 2.195 loptreṇa gṛhītasya kumbhīlakasy' āsti vā prativacanam?
- 2.197 yujyate ātmanaḥ saubhāgyam pracchādayitum?
- 2.198 bhavati, tvaray' āsya bhojanam yat pitt'|ōpaśamana|samarthaṃ bhavati.
- 2.199 Nipuṇike, śobhanam khalu brāhmaṇen' āśvāsito vayasyaḥ.
- 2.200 bhavati, nanu prekṣasva. sarvaḥ āśvāsitaḥ citra|bhojanena.
- 2.202 n' āsti bhavato 'parādhaḥ. atr' āham ev' āparāddhā yā pratikūla|darśanā bhūtvā agratas te tiṣṭhāmi. Nipuṇike, ehi, gacchāva.
- 2.206 mā khalu laghu|hrday" āham anumayam bahu manye. kiṃ tu dākṣiṇya|kṛtāt paścāt|tāpād bibhemi.
- 2.208 prāvṛṇ|nadī iva a|prasannā gatā devī. uttiṣṭha.
- 2.211 anukūlam atra|bhavata etat. na khalv akṣi|duḥkhito 'bhimukhe dīpa|śikhāṃ sahate.
- 2.213 tiṣṭhatu tāvad bhavato dhīratā. bubhuṣītasya brāhmaṇasya jīvitam avalambatām bhavān. samayaḥ khalu te snāna|bhojanam sevitum.
- 3.3 Gālava, na jāne ārādhitā na v" ēti. tasmin punaḥ Sarasvatī|kṛta|kāvyā|bandhe Lakṣmī|svayaṃvare teṣu teṣu ras'|āntareṣu Urvaśi tan|mayy āsit.
- 3.5 āma. tatr' Ōrvaśyā vacanam pramāda|skhalitam āsit.
- 3.7 Lakṣmī|bhūmikāyāṃ vartamān" Ōrvaśi Vāruṇi|bhūmikāyāṃ vartamānāyā Menakayā pṛṣṭā: «sakhi, samāgatā ete trailokyā|puruṣāḥ sa|Keśavā loka|pālāḥ. katam asmiṃs te bhāv'|ābhiniveśa?» iti.



- 3.9 tatas tasyāḥ «Puruṣottama» iti bhaṇitavye «Purūravas» īti nirgatā vānī.
- 3.11 śaptā upādhyāyena. Mahendreṇa punar anugṛhītā.
- 3.13 «yena mam' ōpadeśas tvayā laṅghitas, tena na te divyaṃ sthānaṃ bhaviṣyat'» īti upādhyāyasya śāpaḥ. Purandareṇa punar lajjī' | āva-nata | mukhīm Urvaśīm prekṣy' āivaṃ bhaṇitaṃ: «yasmin baddha | bhāv' āsi tvam, tasya me raṇa | sahāyasya rāja | rṣeḥ priyaṃ kara-ṇīyaṃ. sā tvam Purūravasaṃ yathā | kāmam upatiṣṭhasva, yāvat sa tvayi dṛṣṭa | samtāno bhavat'» īti.
- 3.15 kathā | prasaṅgen' āparāddhā abhiṣeka | velā upādhyāyasya. tad ehi. asya pārśva | parivartinau bhavāva.
- 3.33 bhoḥ, tarkayāmi jāta | paścāt | tāpā tatra | bhavatī vrat' | āpadeśena tatra | bhavataḥ praṇipāta | laṅghanaṃ pramārṣṭu | kām' ēti.
- 3.37 ita ito bhavān. anena Gaṅgā | taraṅga | saśrikeṇa sphaṭika | maṇi | sopānena ārohatu bhavān pradoṣ' | āvasara | ramaṇīyaṃ maṇi | harmyaṃ.
- 3.40 bhoḥ, pratyāsannena candr' | ōdayena bhavitavyaṃ. yathā timira | ricyamānaṃ pūrva | diśā | mukham āloka | subhagaṃ dṛṣyate.
- 3.43 hī hī bhoḥ, eṣa khaṇḍa | modaka | saśrikaḥ udito rājā dvi | jātīnām.
- 3.46 bhoḥ, brāhmaṇa | samkrāmit' | ākṣareṇa te pitā | mahen' ābhyanu-jñātaḥ āsana | sthito bhava, yāvad aham api sukh' | āsīno bhavāmi.
- 3.48 yad deva ājñāpayati.
- 3.51 nanu dṛṣyata eva sā. kiṃ tu tādṛśam anurāgaṃ prekṣya śakyam āśā | bandhen' ātmānaṃ dhārayitum.
- 3.54 yathā parihiyamānair aṅgair adhikaṃ śobhase, tath' ā | dūre priyā | samāgamaṃ te prekṣe.
- 3.57 na khalv anyathā brāhmaṇasya vacanaṃ.
- 3.59 sakhi, rocate te 'yam alp' | ābharāṇa | bhūṣito nīl' | āṃśuka | parigraho 'bhisārikā | veṣaḥ?

- 3.60 n' āsti me vāg|vibhavaḥ praśamsitum. idaṃ tu cintayāmi: api nām'  
āhaṃ Purūravā bhaveyam iti.
- 3.61 sakhi, Madanaḥ khalu tvām ājñāpayati. śighraṃ mām naya tasya  
subhagasya vasatiṃ.
- 3.62 nanv etat parivartitam iva Kailāsa|śikharaṃ priyatamasya te bha-  
vanam upagata svaḥ.
- 3.63 tena hi prabhāvato jānihi tāvat, kutr' āsau me hṛdaya|coraḥ, kiṃ  
v" ānutiṣṭhat' iti.
- 3.64 bhavatu. kriḍiṣye tāvad etayā.
- 3.64 halā, manoratha|labdha|priyā|samāgama|sukham anubhavann  
upabhoga|kṣame avakāśe tiṣṭhati.
- 3.66 mugdhe, kā punar anyā cintā priyā|samāgamasya?
- 3.67 a|dakṣiṇaṃ saṃdegdhi me hṛdayaṃ.
- 3.68 eṣa mañi|harmya|gato vayasya|mātra|sahāyo rāja'|rṣiḥ. tad ehi.  
upasarpāv' āinaṃ.
- 3.71 a|nirbhinn'|ārthen' ānena vacanen' ākampitaṃ me hṛdayaṃ. an-  
tarite eva śṛṇavāv' āsya svair'|ālāpaṃ, yāvan naḥ saṃśaya|cchedo  
bhavati.
- 3.72 yat te rocate.
- 3.73 nanv ime amṛta|garbhāḥ sevyantāṃ candra|pādāḥ.
- 3.76 kā v" āparā?
- 3.78 hṛdaya, idānīm mām ujjhivā itaḥ saṃkrāntena tvayā phalam  
upalabdhaṃ.
- 3.79 āma. bhoḥ, aham api yadā śikhariṇīm rasālaṃ ca na labhe, tad"  
āitat prārthayan saṃkīrtayan āśvasimi.
- 3.81 śṛṇu. a|saṃtuṣṭe, śṛṇu.
- 3.82 katham iva?
- 3.84 sakhi, kim idānīm vilambyate?

- 3.85 halā Citralekhe, agrato 'pi mayi sthitāyām udāsīna iva mahā |  
rājāḥ.
- 3.86 ati|tvarite, a|saṃkṣipta|tiraskariṇīk" āsi.
- 3.87 ita ito bhaṭṭinī.
- 3.89 avihā, avihā! upasthitā devī. tad vācam|yamo bhava.
- 3.91 halā, kim atra karaṇīyaṃ?
- 3.92 alam āvegena. antarite āvāṃ. vihita | niyama | veṣā rāja | mahiṣi  
dṛṣyate. tad eṣā ciraṃ na sthāsyati.
- 3.94 hañje Nipunike, eṣa Rohiṇī | saṃyogen' ādhikaṃ śobhate bha-  
gavān Mṛgalāñchanah.
- 3.95 nanu saṃpatsyate bhaṭṭinī|sahitasya bhartur viśeṣa|ramaṇīyatā.
- 3.97 bhoḥ, na jānāmi svasti|vāyanam dadāt' iti, atha vā bhavantam  
antareṇa vrat' | āpadeśena mukta | roṣā, adya me akṣṇoḥ śubha |  
darśanā devī.
- 3.100 jayatu, jayatv ārya|putrah!
- 3.101 jayatu, jayatu bhartā!
- 3.102 svasti bhavatyai.
- 3.105 halā, sthāne iyaṃ devī|śabden' ōpacaryate. na kim api parihīyate  
Śacyā ojasvitayā.
- 3.106 sādhu. asūyā|parāṇmukhaṃ mantritam tvayā.
- 3.107 ārya|putraṃ puras|kṛtya ko 'pi vrata|viśeṣo mayā saṃpādanīyaḥ.  
tan muhūrtaṃ uparodhaḥ sahyatām.
- 3.109 īdṛṣaḥ svastivāyanavān uparodho bahuśo bhavatu.
- 3.112 bhartaḥ, «priy'|ānuprasādanam» nāma.
- 3.115 mahān khalv asy' āsyāṃ bahu|mānaḥ.
- 3.116 ayi mugdhe, anya|saṃkrānta|premāṇo nāgarikā adhikaṃ dakṣiṇā  
bhavanti.

- 3.117 asya vratasya' āyaṃ prabhāvo, yad etāvan mantrita ārya|putraḥ.  
 3.118 viramatu bhavān. na yuktaṃ su|bhāṣitaṃ pratyākhyātuṃ.  
 3.119 dārikāḥ, upanayat' āupahārikaṃ, yāvan maṇi|harṃya|gatāṃś  
 candra|pādān arcayāmi.  
 3.120 yad devy ājñāpayati. eṣa upahāraḥ.  
 3.121 hañje, imān aupahārika|modakān ārya|Māṇavakaṃ lambhaya.  
 3.122 yad devy ājñāpayati. ārya|Māṇavaka, etat tāvat te.  
 3.123 svasti bhavatyai. bahu|phalas te upavāso bhavatu.  
 3.124 ārya|putra, itas tāvat.  
 3.126 eṣ' āhaṃ devatā|mithunaṃ Rohiṇi|Mṛgalāñchanam sākṣi|kṛtya  
 ārya|putram anuprasādayāmi. adya|prabhṛti yāṃ striyam ārya|  
 putraḥ prārthayate, yā ārya|putrasya samāgama|praṇayini, tayā  
 mayā priti|bandhena vartitavyam iti.  
 3.127 aho, na jāne kiṃ|param asyā vacanam iti. mama punar viśvāsa|  
 viśadam hṛdayaṃ samvṛttaṃ.  
 3.128 sakhi, mah'|ānubhāvayā pati|vratayā abhyanujñātaḥ an|antarāyas  
 te priya|samāgamo bhaviṣyati.  
 3.129 chinna|hasto matsye palāyite nirvinṇo dhīvaro bhaṇati, dharmo  
 me bhaviṣyat' iti.  
 3.129 bhavati, kiṃ udāsīnas tatra|bhavān?  
 3.130 mūḍha, ahaṃ khalv ātmanaḥ sukh'|āvasānena ārya|putraṃ nir-  
 vṛta|śarīraṃ kartum icchāmi. etāvatā cintaya tāvat, priyo vā na v"  
 ēti.  
 3.132 bhava vā mā vā. yathā|nirdiṣṭaṃ sampāditam «priy'|ānuprasāda-  
 nam» vrataṃ. dārikāḥ, eta. gacchāma.  
 3.134 ārya|putra, a|laṅghita|pūrvo mayā niyamaḥ.  
 3.136 halā, priya|kalatro rāja'|rṣiḥ. na punar hṛdayaṃ nivartayituṃ śa-  
 knomi.

- 3.137 kiṃ tvayā nir|āśayā nivartyate?
- 3.139 bhaṇa viśrabdham, yad asi vaktu|kāmaḥ. «a|sādhya» iti paric-  
chidya, ātura iva vaidyen' ā|cireṇa muktas tatra|bhavān bhavatyā.
- 3.141 adya kṛt'|ārthā bhavet.
- 3.143 halā, imaṃ tāvad asya mano|ratham sampādayiṣye.
- 3.146 katham bhavān avagacchati?
- 3.149 jayatu, jayatu mahā|rājāḥ!
- 3.152 api sukham vayasyasya?
- 3.154 halā, devyā datto mahā|rājāḥ. tato 'sya praṇayavat" īva śarīra|  
saṃgat" āsmi. mā khalu māṃ puro|bhāgiṇīm samarthaya.
- 3.155 katham, ih' āiva yuṣmākam astam itaḥ sūryaḥ?
- 3.158 vayasya, nir|uttarā eṣā. sāmpratam mama vijñāpitam śrūyatām.
- 3.160 vasant'|ānantare uṣṇa|samaye bhagavān Sūryo may" ōpacarita-  
vyaḥ. tad yath" ēyam me priya|sakhī svargasya n' ōtkanṭhate, tathā  
vayasyena kartavyam.
- 3.161 kiṃ vā svarge smartavyam? na tatra svādyate na pīyate. kevalam  
a|nimiṣair akṣibhir mīnat" āvalambyate.
- 3.164 anugṛhīt" āsmi. halā Urvaśi, a|kātarā bhūtvā visarjaya māṃ.
- 3.165 sakhi, mā khalu māṃ vismara.
- 3.166 vayasyena saṃgatā tvam ev' āitan mayā yācitavyā.
- 3.168 diṣṭyā mano|ratha|saṃpattyā vardhate bhavān.
- 3.171 n' āsti me vibhavaḥ ataḥ priyataram mantrayitum.
- 3.174 aparāddh" āsmi cira|kārikā mahā|rājasya.
- 3.177 bhoḥ, sevitaḥ pradoṣa|ramaṇīyās candra|pādāḥ. samayaḥ khalu  
te vāsa|grha|praveśasya.
- 3.179 ita ito bhavati.
- 3.182 kā iva?

- 4.2 priya|sakhī|viyoga|vimanāḥ sakhī|sahitā vyākulā samullapati /  
sūrya|kara|sparśa|vikasita|tāmarase sarovar'|ōtsaṃge.
- 4.5 saha|carī|duḥkh'|ālīdhaṃ / saro|vare snigdhaṃ, / bāsp'|āpavalgita|  
nayanam / tāmyati haṃsī|yugalaṃ.
- 4.6 sakhi Citralekhe, mlāyamāna|śatapatra|kṛṣṇā te mukha|cchāyā  
hṛdayasy' ā|susthatāṃ sūcayati. tat kathaya me 'nirvṛti|kāraṇam  
yena te sama|duḥkhā bhavāmi.
- 4.7 sakhi, apsaro|vāra|paryāyeṇa tatra|bhavataḥ sūryasy' ōpasthāne  
vartamānā priya|sakhyā vinā vasant'|ōtsava āgata iti baliya utkaṇ-  
ṭhit" āsmi.
- 4.8 sakhi, jānāmi vo 'nyonya|gataṃ prema. tatas tataḥ?
- 4.9 tata eteṣu divaseṣu ko navo vṛttānto vartata, iti praṇidhāna|sthi-  
tayā may" ātyāhitam upalabdhaṃ.
- 4.10 sakhi, kīdṛśaṃ tat?
- 4.11 Urvaśī kila taṃ rāja'|rṣiṃ lakṣmī|sanātham amātyeṣu niveśita|  
kārya|dhuraṃ grhītvā Kailāsa|śikhara'|ōddeśaṃ Gandhamādanaṃ  
vanam vihartuṃ gatā.
- 4.12 sakhi, sa saṃbhogo yas tādṛśeṣu pradeśeṣu. tatas tataḥ?
- 4.13 tatas tasmin Mandākinī|tīre sikatā|parvataiḥ kṛīḍanty Udayavati  
nāma vidyādhara|dārikā tena rāja'|rṣiṇā ciraṃ nidhyāt" ēti kṛtvā  
kupitā me priya|sakhy Urvaśī.
- 4.14 a|sahanā khalu sā. dūr'|ārūdhaś c' āsyāḥ praṇayaḥ. tad bhavi-  
tavyat" ātra balavati. tatas tataḥ?
- 4.15 tato bartur anunayam a|pratipadyamānā, guru|śāpa|saṃmūḍha|  
hṛdayā, vismṛta|devatā|niyamā, strī|jana|pariharaṇīyaṃ Kumāra|  
vanam praviṣṭā. praveś'|ānantaraṃ ca kānaṃ|ōpānta|varti|latā|  
bhāvena pariṇatam asyā rūpaṃ.
- 4.16 sarvathā n' āsti vidher a|laṅghaniyaṃ nāma, yena tādṛśasy' ānurā-  
gasy' ānyādṛśa eva pariṇāmaḥ saṃvṛttaḥ. atha kim|avasthaḥ sa  
rāja'|rṣiḥ?

- 4.17 tataḥ so 'pi tasminn eva kānane priyatamām anveṣayann unmattī|  
bhūtaḥ «ita Urvaśi tata Urvaśi» iti kṛtvā aho|rātrān ativāhayati.
- 4.17 etena punar nirvṛtānām apy utkaṇṭhā|kāriṇā megh'|ōdayen' ā|  
pratīkāro bhaviṣyat' īti tarkayāmi.
- 4.18 saha|carī|duḥkh'|ālīḍhaṃ / sarovare snigdhaṃ, / a|virala|bāṣpa|  
jal'|ārdraṃ / tāmyati haṃsī|yugalaṃ.
- 4.19 sakhi, asti ko 'pi samāgam'|ōpāyo?
- 4.20 Gaurī|caraṇa|rāga|saṃbhavaṃ saṃgama|maṇim varjayitvā kuto  
'sya samāgam'|ōpāyaḥ?
- 4.21 na tādrśā ākṛti|viśeṣās ciraṃ duḥkha|bhāgino bhavanti. tad ava-  
śyaṃ ko 'py anugraha|nimitta|bhūtaḥ samāgam'|ōpāyo bhaviṣyat'  
īti tarkayāmi.
- 4.21 tad ehi, uday'|ābhīmukhasya bhagavataḥ sūryasy' ōpasthānaṃ  
karavāva.
- 4.22 cintā|dūna|mānasā, / saha|carī|darśana|lālasā / vikasita|kamala|  
mano|hare / viharati haṃsī sarovare.
- 4.26 gahanaṃ gai'|ēndra|nātha priyā|virah'|ōnmāda|prakaṭita|vikāraḥ  
/ viśati taru|kusuma|kilasaya|bhūṣita|nija|deha|prāgbhāraḥ.
- 4.29 hṛday'|āhita|priyā|duḥkhaḥ, / sarovare dhuta|pakṣaḥ, / bāṣp'|  
āpavalgita|nayanā / tāmyati haṃsa|yuvā.
- 4.33 mayā jñātaṃ mṛga|locanāṃ / niśā|caraḥ ko 'pi harati. / yāvan na  
nava|taḍitaṃ śyāmalo / dhārā|dharo varṣati.
- 4.39 jala|dhara, saṃhara. eṣa kas tvay' ārabdhaḥ / a|virala|dhār'|āsāraḥ  
krānta|diśā|mukhaḥ? / ayi mayā pṛthivīm bhramatā yadi priyāṃ  
prekṣe, / tat khalu yad yat kariṣyasi tat tat sahiṣye.
- 4.42 gandh'|ōnmāda|madhu|kara|gītair, / vādyamānaih parabhṛta|  
tūryaih / prasṛta|pavan'|ōdvellita|pallava|karaḥ / su|lalita|vividha|  
prakāreṇa nṛtyati kalpa|taruḥ.
- 4.47 dayita|rahito, 'dhikam duḥkhito, / virah'|ānugataḥ, parimantha-  
raḥ, / giri|kānane kusum'|ōjjvale / gaja|yūtha|patis tathā kṣīna|  
gatiḥ.

- 4.58 saṃprāpta|khedas, / tvaritaṃ para|vāraṇaḥ, / priyatamā|darśana|  
lālasa / gaja|varo vismita|mānasah.
- 4.60 barhin, tvām ity abhyarthayāmy, ācakṣva me tad: / atra vane bhra-  
matā yadi dr̥ṣṭā sā mama kāntā? / nīśāmaya mṛg'|āṅka|sadṛśena  
vadanena haṃsa|gatim / anena cihnena jñāsyasi, ākhyātāṃ te  
mayā.
- 4.66 vidyā|dhara|kānan'|ālīno, / duḥkha|vinirgata|bāṣp'|ōtpīḍaḥ, /  
dūr'|ōtsārita|hṛday'|ānandaḥ / ambara|mānena bhramati gaj'|  
ēndraḥ.
- 4.68 para|bhṛte madhura|pralāpini, kāntā / nandana|vane sva|cchan-  
daṃ bhramanti / yadi tvayā priyatamā sā mama dr̥ṣṭā / tad ācakṣva  
me, para|puṣṭe.
- 4.76 priyatamā|viraha|klānta|vadaṇaḥ, / a|virala|bāṣpa|jal'|ākula|  
nayanaḥ, / duḥ|saha|duḥkha|viśaṃṣṭhula|gamaṇaḥ, / prasṛta|  
guru|tāpa|dīpit'|āṅgaḥ, / adhikaṃ dūna|mānasah / kānane bhra-  
mati gaj'|ēndraḥ.
- 4.78 priya|karinī|viyukto, / guru|śok'|ānala|dīpitaḥ, / bāṣpa|jal'|ākula|  
locanaḥ / kari|varo bhramati samākulaḥ.
- 4.84 re re haṃsāḥ, kiṃ gopyate?
- 4.88 gaty|anusāreṇa mayā lakṣyate
- 4.92 kadā tvayā śikṣit' ēyaṃ gatiḥ lālasā? / sā tvayā dr̥ṣṭā jaghana|bhar'|  
ālasā.
- 4.95 marmara|raṇita|mano|hare, / kusumita|taru|vara|pallave, / dayitā|  
virah'|ōnmāditāḥ / kānane bhramati gaj'|ēndraḥ.
- 4.97 go|rocana|varṇa / cakra, bhaṇa khalu me: / mama sarasi krīḍanti  
/ bhāryā na dr̥ṣṭā tvayā?
- 4.107 parasparaṃ vardhita| / gurutara|prema|rāse / sarasi haṃsa|yuvā /  
krīḍati kāmā|vaśena.
- 4.111 karinī|viraha / saṃtāpitaḥ / kānane gaṇḍ'|ōd- / dhūta|madhu|  
karaḥ.



- 4.115 ahaṃ tvāṃ pṛcchāmy, ākhyāhi, gaja|vara, / lalita|prahāreṇa nāsita|  
taru|vara, / dūra|vinirjita|śaśa|dhara|kāntiḥ / dṛṣṭā priyā tvayā  
saṃmukhaṃ yānti?
- 4.121 prasṛta|khara|khura|dārta|medinir, vana|gahane 'vicalaḥ / paris-  
arpati, prekṣadhvaṃ, lino nija|kāry'ōdyataḥ kolaḥ.
- 4.124 sphatika|śilā|tala|nirmala|nirjhara, / bahu|vidha|kusumair viracita|  
śekhara, / kinnara|madhur'ōdgīta|mano|hara, / darśaya mama  
priyatamāṃ, mahi|dhara.
- 4.131 prasīda, priyatame sundarika nadi, / kṣubhit'ā|karuṇa|vihaṅga-  
make natyā, / sura|sarit|tīra|samutsuk'āṇake, / ali|kula|rava|  
jhaṅkārite etayā.
- 4.133 pūrva|diśā|pavan'āhata|kallol'ōdgata|bāhukaḥ, / megh'āṅgena  
nṛtyati sa|lalitaṃ jala|nidhi|nāthaḥ / haṃsa|vihaṅgama|kuṅkuma|  
śaṅkha|kṛt'ābharaṇaḥ, / kari|makar'ākula|kṛṣṇa|kamala|kṛt'  
āvarenaḥ, / velā|salil'ōdvellita|hasta|datta|tālaḥ, / avastṛṇāti daśa  
diśo ruṇaddhi nava|megha|kālaḥ.
- 4.143 sura|sundarī jaghana|bhar'ālasā, pīn'ōttuṅga|ghana|stanī, /  
sthira|yauvanā, tanuka|śarīrā, haṃsa|gatiḥ / gagan'ōjjvala|kānane  
mṛga|locanā bhramatā dṛṣṭā tvayā? / tathā viraha|samudr'āntare  
uttāraya mām.
- 4.151 praṇayinī|baddh'āśāko / bāṣp'ākula|nija|nayanakaḥ / gaja|patir  
gahane duḥkhito / bhramati kṣāma|vadanakaḥ.
- 4.162 late, prekṣya hṛdayena bhāvayāmi, / yadi vidhi|yogena punas tām  
prāpnomi, / aranyena vinā karomi nirbhrānti, / punar na tyajati  
tatra kṛt'āntā.
- 4.167 samāśvasitu, samāśvasitu mahā|rājāḥ.
- 4.170 marṣayatu, marṣayatu mahā|rājāḥ, yan mayā kopa|vaśaṃ gatay"  
āvasth"āntaraṃ prāpito mahā|rājāḥ.
- 4.172 mayūraḥ, para|bhṛto, haṃso, rath'āṅgaḥ, / alir, gajaḥ, parvataḥ,  
saritā, kuraṅgamaḥ— / tava kāraṇe 'raṇye bhramatā / ko na khalu  
pṛṣṭo mayā rudatā?

- 4.173 evaṃ. antaḥ|karaṇa|pratyakṣi|kṛta|vṛttānto mahā|rājaḥ.
- 4.175 śṛṇotu mahā|rājaḥ. purā bhagavatā Mahāsenena śāsvatam kumāra|  
vratam grhītvā ayam Akaluṣo nāma Gandhamādana|kaccho 'dhy-  
āsitah. kṛtā ca sthitiḥ.
- 4.177 yā kila strī imaṃ pradeśam āgamiṣyati, sā latā|bhāvena pariṇatā  
bhaviṣyati. Gauri|caraṇa|rāga|saṃbhavam maṇiṃ varjayitvā latā|  
bhāvam na mokṣyat' iti. tato 'haṃ guru|śāpa|saṃmūḍha|hṛdaya  
vismṛta|devatā|niyamā strī|jana|pariharaṇīyaṃ Kumāra|vanam  
praviṣṭa. praveś'ānantaram ca kānaṃ|ōpānta|varti|latā|bhāvena  
pariṇatam me rūpaṃ.
- 4.181 katham, saṃgamanīyo 'yam maṇiḥ. ata eva mahā|rājen' āliṅgita|  
mātr" āiva prakṛti|sth" āsmi saṃvṛttā.
- 4.184 priyam|vada, mahān khalu kāla āvayoḥ Pratiṣṭhānān nirgatayoḥ.  
kāda cid asūyiṣyanti mahyam prakṛtayaḥ. tad ehi, gacchāva.
- 4.186 atha katham punar mahā|rājo gantum icchati?
- 4.189 prāpta|saha|carī|saṃgaḥ / pulaka|prasādhit'|āṅgaḥ / sv'|ēcchā|  
prāpta|vimāno / viharati haṃsa|yuvā.
- 5.2 hī hī bohḥ, diṣṭyā cirasya kālasy' Ōrvaśi|sahāyo Nandana|vana|  
pramukheṣu pradeśeṣu vihrtya pratinivṛttaḥ priya|vayasyaḥ. idā-  
nīm sva|kāry'|ānuśāsanena prakṛti|maṇḍalam anurañjayan rājyam  
karoti. a|saṃtānatvam varjayitv" āsya na kim api śocaniyam. adya  
tithi|viśeṣa iti bhagavatyor Gaṅgā|Yamunayoḥ saṃgame devībhiḥ  
saha kṛt'|ābhīṣekaḥ sāmpratam upakārikām praviṣṭaḥ. tad yā-  
vat tatra|bhavato 'lam|kriyamāṇasy' ānulepana|mālye 'gra|bhāgi  
bhavāmi.
- 5.3 hā dhik, hā dhik! eṣa dukūl'|ōttara|cchade tāla|vṛnta|pidhāne  
nikṣipyā niyamāno 'psaro|vilāsavatya māuli|ratnam maṇir āmiṣa|  
śaṅkinā grdhren' ākṣiptaḥ.
- 5.4 atyāhitam. param bahu|mataḥ khalu sa vayasyasya saṃgamanīyo  
nāma cūḍā|maṇiḥ. ataḥ khalv a|samāpta|nepathya eva tatra|  
bhavān āsanād utthitaḥ. tat pārśva|parivartī bhavāmi.

- 5.9 eṣa khalu mukha|koṭi|lagna|hema|sūtreṇa maṇin” ānurañjayann  
iv’ ākāśaṃ paribhramati.
- 5.13 bhoḥ, alam atra ghr̥ṇayā. aparādhī śāsaniyaḥ.
- 5.15 yad bhartā ājñāpayati.
- 5.18 ito dakṣiṇ’|āntena calitaḥ śakuni|hat’|āśaḥ.
- 5.21 bhartaḥ, etadd hast’|āvāpa|sahitaṃ śar’|āsanam.
- 5.27 upaviśatu bhavān sāmpratam. kutra gato ratna|kumbhīrako bha-  
vataḥ śāsanān mokṣyate?
- 5.36 yad bhart” ājñāpayati.
- 5.44 kiṃ bhavān vicārayati?
- 5.47 diṣṭyā samtānena vardhate bhavān.
- 5.50 mā bhavān sarvaṃ mānuṣi|dharmam divyāsu sambhāvayatu. pra-  
bhāva|gūḍhāni tāsāṃ caritāni.
- 5.52 mā vṛddhāṃ mām rājā parihariṣyat’ īti.
- 5.54 ko devatā|rahasyāni tarkayiṣyati?
- 5.61 nanu khalv eṣa kṣatriya|kumāro yasya nām’|āṅkito gr̥dhra|lakṣya|  
vedhī nārāca upalabdhaḥ. tatra|bhavato bahv anukaroti.
- 5.67 mahā|bhāga, Soma|vaṃśa|vistārayitā bhava.
- 5.67 aho, an|ākhyāto ’pi vijñāto ’sya rāja’|r̥ṣer Āyusaś c’ āurasah sam-  
bandhaḥ.
- 5.67 jāta praṇama te guruṃ.
- 5.73 śṛṇotu mahā|rājāḥ. eṣa dīrgh’|āyur Āyur jāta|mātra ev’ Ōrvaśyā  
kim api nimittam avekṣya mama haste nyāsi|kṛtaḥ. yat kṣatriya|  
kumārasya jāta|karm’|ādi|vidhānam, tad asya bhagavatā Cyava-  
nen’ ā|śeṣam anuṣṭhitam. gr̥hīta|vidyo, dhanur|vede ca vinitaḥ.
- 5.75 adya puṣpa|samid|artham ṛṣi|kumārakaiḥ saha gaten’ ānen’ āśra-  
ma|viruddham ācaritam.
- 5.76 katham iva?

- 5.77 gr̥hīt'āmiṣaḥ kila gr̥dhrāḥ pādapa|śikhare nilīyamāno lakṣyī|kṛto  
bāṇasya.
- 5.80 tata upalabdha|vṛttāntena bhagavatā Cyavanen' āhaṃ samādiṣṭā  
«niryātaya hasta|nyāsam» iti. tad icchāmy Urvaśīm prekṣitum.
- 5.88 jāta, ānandaya pitaraṃ.
- 5.91 kim iti śaṅkiṣyate? āśrama|vāsa|paricita eva śākhā|mṛgaḥ.
- 5.93 svasti bhavate.
- 5.96 ko nu khalv eṣa sa|bāṇ'|āśanaḥ pāda|pīṭhe svayaṃ mahā|rājena  
saṃyamyamāna|śikhāṇḍas tiṣṭhati?
- 5.96 aho! Satyavati|sūcito me putraka Āyuh. mahān khalu saṃvṛttaḥ.
- 5.99 jāta, ehi, pratyudgaccha mātaraṃ.
- 5.101 amba, pāda|vandanaṃ karomi.
- 5.102 vatse, bhartur bahu|matā bava.
- 5.104 vatsa, pitaram ārādhayan bhava.
- 5.104 jayatu, jayatu mahā|rājah!
- 5.107 eṣa gr̥hīta|vidya Āyuh sāmpratam kavaca|dharah saṃvṛttaḥ. tad  
etasya te bhartuḥ samakṣaṃ niryātito hasta|nikṣepaḥ. tad visarji-  
tam ātmānam icchāmi. uparudhyate ma āśrama|dharmah.
- 5.108 kāmaṃ cirasya prekṣya virah'|ōtkaṇṭhit" āsmi. na punar yuyjate  
dharm'|āvarodhe vartitum. tad gacchatv" ārya punar|darśanāya.
- 5.110 evaṃ bhavatu.
- 5.113 jāta, guror vacanam anutiṣṭha.
- 5.116 evaṃ karomi. svasti bhavatu yuṣmabhyam.
- 5.121 kiṃ nu khalu tatra|bhavaty eka|pade 'śru|mukhī saṃvṛttā?
- 5.125 śṛṇotu mahā|rājah. prathamam punaḥ putra|darśana|samut-  
thiten' ānandena vismṛt" āsmi. idānīm Mahendra|saṃkīrtanena  
samayo mama hṛdayam āyāsayati.

- 5.127 ahaṃ purā mahā|rāja|gr̥hīta|hṛdayā Mahendreṇ' ājñaptā...
- 5.129 «yadā sa mama priya|vayasyas tvayi samutpannasya vaṃsa|karasya mukhaṃ prekṣisyate, tadā tvayā bhūyo 'pi mama samīpam āgantavyam» iti. tato mayā mahā|rāja|viyoga|bhīrutayā jāta|mātra eva vidyā|āgama|nimittaṃ bhagavataś Cyavanasy' āśrama|pada āryāyāḥ Satyavatyā haste '|prakāśaṃ nikṣiptaḥ. adya pitur ārādhana|samarthaḥ saṃvṛtta iti kalayantyā niryātito me dīrgh'|āyuh. tad etāvān me mahā|rājena saṃvāsah.
- 5.133 ayaṃ so 'rtho 'n|arth'|ānubandhaḥ saṃvṛttaḥ. sāmpratam tarkayāmi tatra|bhavatā valkalaṃ gr̥hītvā tapo|vanam gantavyam iti.
- 5.134 mām api manda|bhāginīm kṛta|vinayasya putrasya lābh'|ānanta-ram svarg'|ārohaṇen' āvasita|kāryāṃ mahā|rājaḥ samarthayisyati.
- 5.144 aho, bhagavān Nāradaḥ.
- 5.148 idaṃ bhagavate 'rghyaṃ.
- 5.152 bhagavan, praṇamāmi.
- 5.166 aho, śalyam iva hṛdayād apanītaṃ.
- 5.171 ayam asy' ābhiṣeka|saṃbhāraḥ.
- 5.173 ito, vatsa.
- 5.175 vatsa, praṇama bhagavantaṃ mātā|pitarau ca.
- 5.179 pitur ārādhayitā bhava.
- 5.184 diṣṭyā priya|sakhī putrasya yuva|rāja|śriyaṃ prekṣya bhartur a|virahēna vardhate.
- 5.185 nanu sādharmaṇa eṣo 'bhyudayaḥ.
- 5.185 ehi, vatsa, jyeṣṭha|mātaram abhivandasva.



## NOTES

**Bold references are to the English text; bold italic references are to the Sanskrit text. An asterisk (\*) in the body of the text marks the word or passage being annotated.**

- 1.9 **Please listen carefully:** note the stress on listening to the play, as if the playwright privileged the poetry in his text over the performance aspects.
- 1.11 **Lambs (*kurari*):** according to the dictionaries, an osprey; but modern commentators gloss as “lambs.”
- 1.48 **Like a human being:** following Ranga-natha’s *Prakāśikā*.
- 1.69 **Twin Star:** Vishákha, the asterism of the spring month of Vaishákha.
- 2.2 **Feast:** reading *param’ānnena* with the Vulgate.
- 2.31 **Five kinds of food:** according to Kátaya-vema those to be chewed, eaten, sucked, licked, and drunk.
- 2.45 Following Kátaya-vema: **passion (*sneha*)** for Úrvashi and **empathy (*dāksīnya*)** for the wintry queen.
- 2.81 **Invisible to anyone but the gods:** literally, “to any enemy of the gods.” But the magic knot also explains how Úrvashi will be invisible to Puru-ravas.
- 2.83 **Siddhas** are supernaturally gifted beings who travel through the sky. Their path is closer to earth than that of other divine beings such as *sādhya*s, *garuḍa*s, etc. See MADHAVA SARMA (1968: 183).
- 2.84 According to Ranga-natha, this **Pratishthána** is on the east bank at Prayága [present-day Allahabad].
- 2.88 According to MĀDHAVA ŚARMA (MS) the rising moon is red, like the king’s rubescent desire. The moon is Puru-ravas’ grandfather.

- 2.123 Kátaya-vema reads *kamala/nālāyamānaiḥ*—literally, the limbs becoming like lotus stalks—as indicating the king’s wilted, emaciated state as a result of his longing for and worry about Ūrvashi.
- 2.173 Omitting *yat tvayā kathitaṁ satyaṁ na v*” *ēti*.
- 2.186 **Remember Ānjana: you too were once in love:** the Wind fell in love with Ānjana and fathered Hānuman on her.
- 2.200 According to MŚ: *bhavati paśy’ āśvāsitaḥ piśāco ’pi bhojanena*, “Don’t you know that good food makes even a ghoul peaceful?”
- 2.211 Contrary to the *Koṇeśvarī* and modern commentators such as MŚ, we think this line refers to the queen who is too angry to tolerate the presence of a rival. The king’s next statement supports this understanding.
- 3.3 In MŚ Ūrvashi is not mentioned here. It is the audience, *pariśad*, which was completely absorbed (*tanmayā*) in the play.
- 3.13 Following MŚ, *tvayi*.
- 3.14 **People:** the *Koṇeśvarī* glosses *puruṣa/śabden’ ātra jana/mātram āha*, “by saying *puruṣa*, ‘men,’ he means ‘people.’”
- 3.23 **Wings:** originally mountains had wings; they were cut off by Indra, who then fixed the mountains in place.
- 3.28 **Róhini** is the star considered to be the moon’s favorite wife.
- 3.45 **Pray:** on Ama-vasya night (the night before the new moon).
- 3.64 **The woman of his heart:** punning: *manoratha/labdha*<sup>o</sup> is either a woman whom desire has brought to him, or a woman attained in his heart.
- 3.79 **Yogurt dessert (*śikharinī*):** according to Ranga-natha, this is yogurt mixed with sugar, milk, cardamom, cloves, camphor, and other fragrant spices.



- 3.79 **MŚ:** KING: But these are easily available.  
CLOWN: you'll get her too before long.
- 3.92 Reading *upavāsa/niyama/veśā rāja'rṣi/mahiṣī dṛśyate*, with MŚ, in the light of the clown's later comment on her fast.
- 3.161 **Without blinking:** the gods are *a/nimeṣa*, they never blink.
- 3.170 **Under one cool shade:** the universal ruler in India is said to bring the entire world under the shade of a single parasol.
- 4.2 Throughout this act, verses sung by an anonymous voice from behind the curtain are marked by *slanted* typeface.
- 4.4 **dvi-pádika:** this obscure term may refer to a (Prakrit) metrical form or to a style of moving or dancing onstage.
- 4.17 **Even happy people are overcome by longing:** the same idea is famously expressed in Kali-dasa's "Cloud Messenger," verse 3.
- 4.20 **There's only one way...** This sentence is taken from the Northern manuscripts.
- 4.28 See notes on this passage by VELANKAR (1961: lxxxvii) and GIT-OMER (1984: 358–59).
- 4.38 **Chárchari:** VELANKAR (1961: lxxxiii): "a sort of zig-zag movement" or "a kind of solo dance." The term seems also to indicate the musical accompaniment to such a dance.
- 4.46 Following the *Koṇeśvarī: laya*, "a rhythm."
- 4.69 **Valántika raga:** or rhythm. We follow the *Prakāśikā*, quoting from *Śaṅgitaratnākara: valantikā rāga/viśeṣaḥ*. However, the *Koṇeśvarī* offers a definition that seems to take *valantikā* as a rhythm or rhythmic movement (probably including a twist or turn to the side), and says it is appropriate in contexts of severe lovers' separation and also for madmen.

- 4.80 The chiming of **anklets** is often compared to the honking of a goose.
- 4.97 V.l. for c: 「*mahu/vāsara*」 (Sanskrit *madhu/vāsare*), “in spring.”
- 4.106 **Ardha-dvi-chatur-śraka pose**: literally “half-double-square pose.” Ranga-natha explains that the square pose is usually shown twice; here, then, it would occur only once. See also GITOMER’s note (1984: 345–48). The *Koṇeśvarī* tells us that the half-double-square is, again, a rhythm keyed to the mood of heightened erotic love. This stage direction seems out of place. The *ardha/dvi/catur/asraka* should apply to Puru-ravas, but the Prakrit verse is clearly one of the so-called *anyokti* stanzas, uttered from behind the curtain. We believe the VELANKAR text is missing something here, or is corrupt.
- 4.128 As the *Koṇeśvarī* notes, the complete echoed poem can be read as an answer addressed to Puru-ravas by the mountain: “King of kings, your wife, so beautiful in every way, alone in this splendid forest, has been seen by me.” The reading depends on taking *mayā* with *dr̥ṣṭā* and *tvayā* with *virahitā*.
- 4.131 Birds, deer, and bees intensify the hero’s pain by reminding him of features of his absent lover (Ranga-natha).
- 4.133 MŚ: The suggestion is that Puru-ravas dances to the *chārchari*, imagining himself as the Ocean gracefully welcoming his lover, the river.
- 4.137 **Airāvata** is the elephant of Indra, king of the gods.
- 4.137 This verse, sung from behind the curtain, appears to be out of sequence.
- 4.147 Following Ranga-natha: *rakta/kadambo hi varṣāsu kusumito bhavati*, “the red kadamba in fact blossoms in the rainy season.” This temporal specificity contextualizes all of Act Four.

- 4.162 The text of this verse is highly uncertain. VELANKAR suggests emending *pāda b* to *ṛaṇje viṇu* / *ṛaṇjayitvā*, “I will make her happy;” this still leaves the final *pāda*, ending in *krī’āntā*, unintelligible. Ranga-natha glosses *ṛibbhaṃtī* / *nirbhrānti* as an adverb, “irrevocably,” and offers several competing interpretations of the final *krī’āntā[m]*, including “She who was like death to me [because of the pain she caused me by disappearing].”
- 4.173 MŚ: *abhyantara/karaṇayā mayā pratyakṣi/kr̥ta/vṛttāntaḥ khalu mahārājaḥ*. “I saw it all [and suffered through it] without being able to act.” See the Introduction.
- 4.183 There seems to be a suggestion that Ūrvashi is still pale after her traumatic separation, and the ruby restores color to her face.
- 4.184 Reading *tava*.
- 5.7 In VELANKAR’s text, a puzzling figure called Réchaka is also said to enter, although VELANKAR then has the king converse with a *kirāṭī* huntress whose entrance is not marked.
- 5.29 MŚ adds a line after this verse, reading *ṛnam parigad’ārtho mhi kido bhavadā* (Sanskrit: *nanu parigaṛ’ārtho ’smi kr̥to bhavatā*), “I know—you’ve already told me.”
- 5.95 **My queen:** reading *devī*, with Kātaya-vema, for VELANKAR’s *bhavadatī*. The implication is that the manager of the harem now addresses Ūrvashi as the queen because she is the mother of the royal heir.
- 5.139 **Well-born elephant:** following Kātaya-vema on *gandha/dvīpa*, glossed as *viśiṣṭa/jātir gajah*, “a high-class elephant.”
- 5.182 The bard offers, as is customary, a complete genealogy leading up to Puru-ravaś’s father, Budha.
- 5.192 We include Ranga-natha’s second valedictory verse.



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